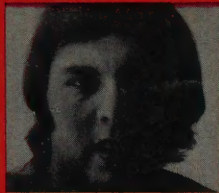


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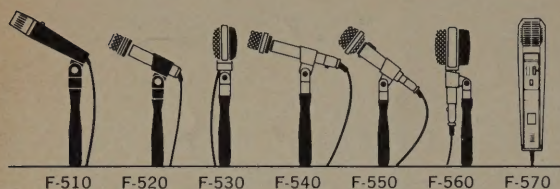
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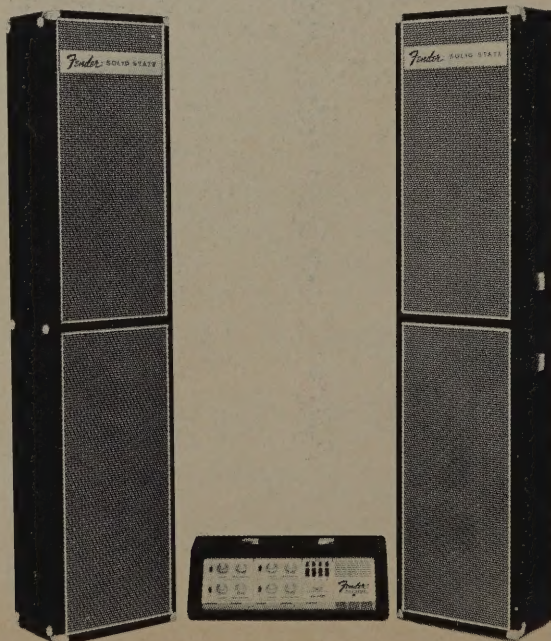
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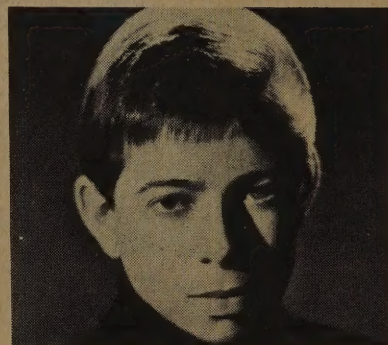
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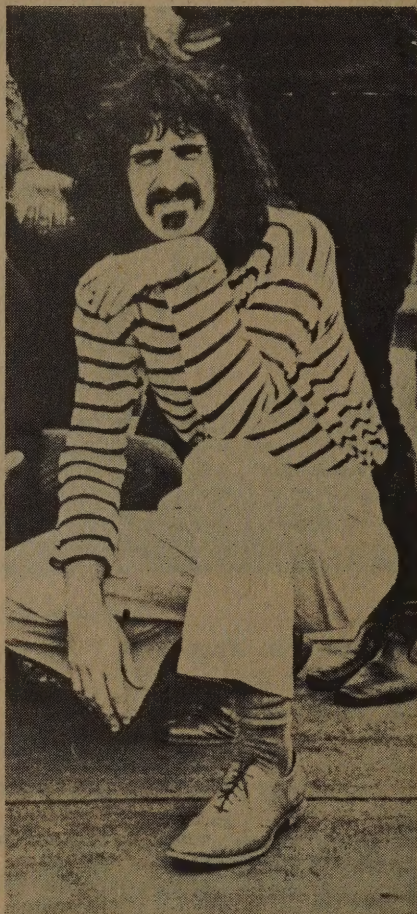
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the scene



RESULTS OF THE POLL

Ten years ago we ran a popularity poll. Remember? Of course not. However, we finally got around to tabulating all two million six hundred and seventy-eight ballots, and since this July Hit Parade seems to be a reasonable mid-year issue, we'll list the winners.

Editors and readers alike figured Frank Zappa would run away with most of the votes, and my gosh! he certainly

did. Frank ran off in a landslide for best-dressed rock musician, proving that bowling tee shirts and high water chinos are more "in" than Civil War uniforms, frogman suits and white bucks. Jimi Hendrix looked insulted in his bright red paisley pants, parachute, fireman's hat, yellow stretch sox, brown oxfords with plaid shoe laces, drape jacket, oxygen tanks, and umpire's chest protector. You can't blame him.

And, of course, Zappa practically stole the best mustache award, including the nostalgic greaser plaque (American history category which covers vaseline hair tonic, belt buckle on hip, fourteen-inch peggers, harmonizing in the men's room, etc.) In other words, teenage werewolf most likely to succeed.


There was a tremendous amount of confusion in the Dream band category, especially since Eric Clapton was voted best ukulele for his performance on the "Gorilla" album. The other winners in the dream band were Dizzie Gillespie - accordion, Jim McGuinn-name dropping, Mia Farrow-best guru, Everett Dirksen-best fuzz box, Pete Townshend-best 12-string roll-on, E.V.O., the Realist, and Evergreen Review demanded equal time during the garbage strike. Leslie Gore, Annette, the Shangri-Las, the Angels, Lou Christie, Frankie Valli - Best bass choir, Best magazine cover - HP Oct., 1967, Best movie soundtrack - "The Blob," Best controversy - Bob Dylan's motor cycle accident, Best drummer - John Densmore, Best Ad - 3 complete fishing outfits for \$12.95 (get acquainted offer), Best organ - the heart, Best organ player - Dr. Bernard, Best female vocalist - tossup between Aretha Franklin and Raquel Welch, trumpets - Herb Alpert, Steve McQueen, Claudia Cardinale, Mick Jagger and Shorty Pajamas, Lead guitar - Joan Baez, Christmas Past-the Big Bopper, Violins - Wilson Pickett, Tiny Little, George Wallace, Lainie Kazan, Male Vocalist - Dayton Allen, Tambourine - Ornette Coleman, Banjo - Paul Newman, Saxophones - Guy Lombardo, Lester Flatt, Zal Yanovsky, Bass guitar - Brian Hyland, Rhythm Guitar - Jackie Mason, Male choir-members of the Seldom Pie Farm chorus, Caliope-House man from Benton Furnley's skating rink, plus miscellaneous categories; go go girls- Lochness monster, Carol Doda, Olive Oil, Bolshoi Ballet, King Kong, Golf Pro-Arnold Palmer, Narrator-Ed Sullivan, lyricist - Lenny Bruce, conductor - Mike Bloomfield.

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An Introduction To **THE PINK FLOYD**



"I suppose that if we had to have some kind of definition you could say The Pink Floyd are lights and sounds. The two mediums complement each other and we definitely don't use them together just as a gimmick. Our aim is simply to make our audiences dig the effect."

Not knowing what people mean by "psychedelic pop," the Pink Floyd refuse to use the phrase about their stage presentation. Basically this consists of the playing of the usual group of instruments but combining their sounds with various lighting sequences that are projected on to both the group and their audience.

The Pink Floyd are not seeking to create hallucinatory effects on their audience - their only idea is to entertain.

But they do admit to being the musical spokesmen for a new movement that is rapidly mushrooming in London. The movement involves experimentation in all the arts, including music.

Comments bass guitarist Roger Waters: "We play what we like and what we play is now. I suppose you could describe us as the movement's house orchestra because we're the only people doing what they want to hear. We're

really part of the whole present pop movement although we just started out playing something we liked.

"We're not an anti-group; in fact we're very pro lots of things, including freedom, creativity, and doing what you want to do but tempered by social conscience. We're not anarchists."

Roger describes what happens when the Pink Floyd go on stage: "We take with us all our lighting equipment and get it set up before the show starts. Our lighting manager takes over while we're playing and it's up to him to choose light sequences which strike him as being harmonious with the sounds being produced by us.

"Before we actually start playing, the whole room is first blacked out and then the lights go into operation. We link sounds together which are not usually linked and link lights which are usually mixed."

The music is varied, from flowing fairytale to totally abstract free-form sounds. Syd Barrett's guitar style is unique: at times gently melodic and peaceful, at times very hard. Barrett uses his instrument as a sound machine, with echo units, steel picks, metal rulers and every-

thing else he feels the sound requires. Rick Wright's organ changes from gentle trills, single sustained notes and melodies, to mounting barrages of chords. Roger Waters and Nick Mason provide a rhythm backing of tremendous strength, which at times breaks into loose handfuls of rhythmic accentuation rather than steady time-keeping.

All four members of the group went to the same primary school in Cambridge and three went to the Regent Street Polytechnic and met in their first year. It was then they formed the group with the idea of playing a new sound. Color experimentation was always in their mind, but for the first few months they couldn't afford the equipment.

Dates at universities soon followed and they now also appear at ballrooms. "We find," says Roger, "that university audiences come to listen while ballroom audiences come to dance."

In November, 1966, the group took part in a charity concert at the Albert Hall in aid of Oxfam and shortly afterwards appeared in a classical concert at the Commonwealth Institute.

(continued on page 64)



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Defining THE CREAM'S Roots



Everybody knows where the Cream is at now. Despite their failure to come up with a best-selling single, their latest album, "Disraeli's Gears" on Atco, climbed all the way up to #6 on the national album sales chart. "Fresh Cream," their first LP, is still selling well.

There have been numerous reviews and interviews interpreting, defining and explaining the Cream's sound. But one day we realized that very few details of the Cream's origins are known.

There haven't been many articles on the individual musical careers of Ginger Baker, Jack Bruce and Eric Clapton before they became pop music's most successful trio since those striped-shirted guys from Kingston. (Jimi Hendrix Experience fans who disagree with that statement can find an article on their favorite group elsewhere in this issue. If you're a Kingston Trio fan, you're about ten years too late.)

Ginger Baker was doing very well as a professional bicycle racer when he was fifteen. He

had already discovered and enjoyed listening to the music of jazzman Dizzy Gillespie. One day he sat down at a drum set and found out he could play. He bought some drums, started practicing, and in five months he turned professional. He's been a drummer ever since.

Ginger began in the Storyville Jazz Men and later went to the Terry Lightfoot Band, both trad, or Dixieland, bands. Trad jazz was very big in England twelve years ago.

Baby Dodds, Zutty Singleton, Big Sid Catlett and Buddy Rich have been Ginger's favorite drummers from the very beginning.

In 1961, Ginger played rhythm and blues with pianist Jack Dupree in Germany and with Alexis Koerner in England. Just before he became part of Cream, Ginger was in Graham Bond's jazz-influenced R&B band.

When he was very young, classical music, particularly Bach, sounded good to Jack Bruce. Lately, he's grown to appreciate modern classical composers like Messiaen and Stockhausen.

His musical instruction began on a cello. "I was quite poor and it was the only instrument that the school had to give away free. So I started on that," Jack said.

"From there I went to musical college. I was thrown out because they didn't like the direction I was taking toward blues and jazz. I was playing double bass at the time."

As a musical college throw-out, Jack drifted into several jazz groups, playing a big upright acoustic bass. For a while he went to Europe and bummed around, then he returned to London and eventually joined Alexis Koerner's Blues Incorporated, England's first blues band. By then, Jack was playing bass guitar.

After brief periods with the Graham Bond Organization, John Mayall's Blues Breakers and Manfred Mann (where Jack played on "Pretty Flamingo") he became one of the Cream. He had already played with Ginger in the Bond Organization and with Eric in Mayall's group.

The first music that really impressed Eric Clapton was a Big

Bill Broonzy LP. "I'd never heard anything like it before, anything that was blues. From then on I went further and deeper into the history of blues, and how it formed into R&B and rock and roll. Chuck Berry and Bo Diddley interested me on the contemporary scene at the time. Then I went back to Blind Lemon, Son House, Skip James and people like this and I sort of encompassed the whole field," Eric said.

"I first started playing guitar when I was seventeen, self-taught. There isn't any provision made in England for taking formal lessons in blues playing. For a while, I played country blues on an acoustic guitar. I learned from records. One was a very beautiful song by Big Bill Broonzy called 'Walk Down The Lonesome Road,' which I imitated and developed from."

"Then I became interested in B.B. King, Muddy Waters and Little Walter. I started to develop in a Chicago blues vein. Until about two years ago all I did was exploit my technique and see if I could play as well as they could."

You could never reach the standard of someone who originates his own idiom.

"I got to a certain stage where I realized I had to develop my own style. I started adding things that came to my head. Like, I'd do a B. B. King run and then I would fit a run of my own into that. Now I play more of my own music than of anybody else's," Eric stated.

Many Chicago-style guitarists achieve soulful effects by sliding a hollow steel tube across the frets, but Eric never got into that very deeply.

"I tried slide guitar for a while but, if I'm going to play any sort of style at all, I have to play it all the time for me to be satisfied with it. I couldn't make do with just a little bit of slide guitar. I'd have to do it all the time to master it properly.

"The greatest young guitarist on the scene at the moment is Jimi Hendrix, who comes from America," said Eric. "The Jimi Hendrix Experience is a beautiful band. He plays blues things and he freaks out occasionally. I like Jeff Beck very much, and naturally I like B.B. King, Otis Rush, Albert King and those guys."

Eric was in only two groups before he joined the Yardbirds. The Roosters, a blues band, lasted only two months. When he joined them Eric had been playing the guitar for just three or four months. The next stop was Casey Jones and the Engineers, another unsuccessful rock and roll band.

He was a charter member of the Yardbirds and he originated the sizzling, sliding style of lead guitar playing that was followed by his replacements in the group, Jeff Beck and Jimmy Page.

"The original concept of Yardbirds was to be a modern rock and roll band," Eric said. "We played a lot of Bo Diddley and Chuck Berry numbers. As I became more interested in blues and the deeper aspect of that music, they became less interested. They became more interested in the pop scene and in making money. I became discontented because the music that was made was split."

Eric was the unbilled lead guitarist on several of the Yardbirds' early albums in America, "For Your Love" and "Having A Rave Up With The Yardbirds" on Epic.

"There was one that had a lot of old unissued singles," he told us. "I was on 'Wish You Would,' 'Good Morning, Little School-girl,' 'Ain't Got You' and things like that. I was on the live album that was recorded at the Marquee club. In England the album was titled 'Five Live Yardbirds.'"

After almost two years with the Yardbirds, Eric split and began a fortuitous year-and-a-half association with John Mayall and his Blues Breakers.

"At first, blues had a small, underground audience that was very cliquy. But it gained a larger following and now it's as big as anything else in England," says the guitarist who is



in many ways responsible for making people aware of the blues.

Eric, Jack and Ginger were familiar with each other's musical abilities. They maintained casual contact with each other for a year before they decided to unite their talent. They had no idea what it would sound like. "When we first formed, we had all just discovered ourselves completely, musically. We had a vague idea of what we'd each sound like but we didn't know what the combination would be," said Eric. "We had to try, and it worked."

"We all just played what we felt," Ginger said. "We all knew what each other was capable of and we all just fancied playing together."

Having so few members in the group worried Jack at first, but he soon realized that they were covering every part of a song very nicely. Their rapport "happened immediately, the very first time we played," he said.

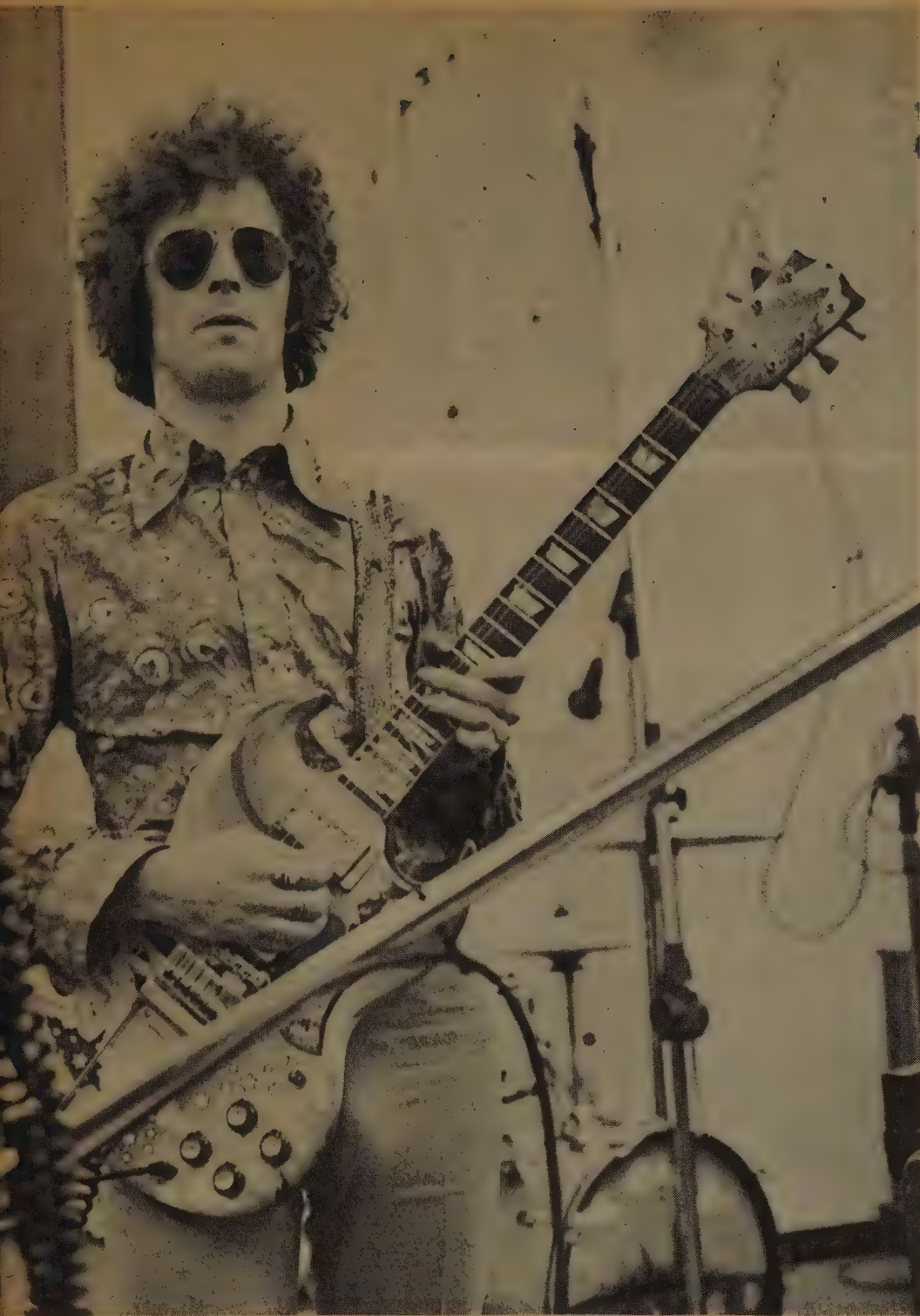
"We didn't consciously try to play in any particular style. It fell together naturally. There were three people playing and each one had a definite function."

Jack's function in the Cream is

to play "unconventional bass guitar. I play chords, rhythm passages and solos. It's almost like a second guitar."

"I have all sorts of functions. Sometimes I'll be playing higher than Eric's guitar."

Although he had always considered himself a jazz musician, Jack found no difficulty in switching over to rock. "I came round to it," he says. "It just happened naturally. I don't think the music we're playing now is any easier than jazz. We're doing good things. We're lucky in that we can play the way we really want to play and find that it's com-



mercially successful as well."

Cream's early repertoire consisted of several Jack Bruce songs and some very old blues material originally done by Skip James and other early blues artists.

The undisputed songwriter of the Cream, Jack began writing songs with a friend, Pete Brown, who's a well-known modern poet in England. "I had an idea for a song and we just selected the proper words to fit it and the feeling of it. I knew that it had to convey a feeling of freedom."

You can hear Jack's first composition, "I Feel Free," in the

first Cream album.

Now, Jack carries a little tape recorder into which he sings any song ideas that occur to him at random moments.

"Before I got the recorder, I used to get so many ideas I'd forget most of them. That was a terrible drag," he winces.

"The best time for song ideas is traveling home in the car after a gig. After driving for a few hours you get into a sort of strange mental state. Every sort of thought, but mainly musical ideas, are swirling around in your mind."

The formation of Cream gave

Ginger more freedom to pursue his own musical ideas. "I'm using two bass drums now. It's something I've wanted to do for a long time. I play one with each foot and a high-hat cymbal with my left foot as well. You call them sock cymbals in America.

"When I played jazz, if I was put down, which I was, it was for being a rock and roller. I was too loud," he said.

"I don't play anywhere near as complicated now as I did a few years ago. I can do it, but I don't think that's the part of a drummer. You're there to back up the other instruments and

make them sound good. You can be a voice on your own but you have to play to what the other people play. I could sit there and go mad and play ridiculous technique all night and people wouldn't know what was happening. The group sound is the most important thing."

When Eric, Jack and Ginger formed the Cream, everyone in England said it wouldn't last because each member was such a super star: their egos would collide and they'd soon split into three divergent musical directions. That was two years ago.

"We wanted to become more successful as a group rather than as just three musicians," said Eric.

Actually it's worked out both ways. Each member is respected as a master of his instrument, and collectively they're great.

Although the Cream is very much together right now, Eric believes musicians should hop from group to group periodically. "It's a good idea, for personnel to change now and then. Otherwise you get stale," is his reason. "How long the Cream will remain together is something that I just don't know right now. Maybe we'll play together until we don't want to play together any more and then it will break up." But that day seems impossible to imagine.

Eric can't answer the standard "What are your future plans?" question because "I've never lived my life in a futuristic way. I've never considered what will happen tomorrow. If I do, I'd probably fall to pieces."

Ginger's ambition?

"I dunno. Money, I suppose," he replied.

Is there anything he hasn't done that he'd like to do some day?

"Not really. I've done just about all forms of music. As long as I can play what I want to play, I'm contented."

Jack would like to write music for a very large orchestra some day. He's already composed some excellent music for a 20-piece jazz orchestra.

"But I'll never be able to give up playing," he feels. "It's not just a phase, or just something that I make money with. It's part of me. No matter how old I get I could never give it up."

"I'm not worried about us becoming big stars or anything like that, but I hope we can continue being as successful as we've been so far without having to change our musical ideas.

"Musically, I think there's a tremendous potential in all of us that we haven't brought out yet," concluded Jack. "The ultimate is to get it out. As a bass player I just want to become part of the instrument more and more. It's been happening all the time. Rather than play the instrument, I let the instrument play me."

Ginger Baker wrapped it up with a mock insult: "Eric Clapton is a slag. You can quote me on that." □ don paulsen (Latest Cream album: Disraeli's Gears - Atco)

Experiences With **THE JIMI HENDRIX EXPERIENCE**



They were supposed to arrive in a helicopter landing on the roof heliport. But the top of the building was poking up into the clouds and all flights were cancelled that evening.

The guests of honor had to drive in from the airport. They arrived at the party an hour and a half late.

Five visiting British groups, including Eric Burdon and the Animals, the Alan Price Set, the Soft Machine and Eire Apparent are kicking off an American tour with a cocktail party and press conference. But the star of the event, the one everyone came to see, is Jimi Hendrix, the American boy who had become the sensation of the pop scene in England and was about to begin his first big concert tour of his native land.

Pop musicians - especially one who looks and dresses like Jimi Hendrix - seem to inspire one thought in the minds of newspaper and television reporters: drugs. Their every question seems designed to make him confess to an involvement with or an endorsement of. Barely suppressing an "aw shucks, if you guys want to play this silly game go ahead, but you can't catch me" grin, his replies are prefaced with "People who've taken it have told me...." or "I've heard that...." Finally, the reporters give up.

A record reviewer submitted the following review to his editor:

"The best part of the new Jimi Hendrix album 'Axis—Bold As Love' is the startling double-fold cover. More lavish and audacious than the Sgt. Pepper cover, it depicts Jimi and his two musical companions as a 20-armed tattooed Hindu god with exotic, luscious Indian priestesses brandishing swords at their feet and a line-up of holy guys including a half-man, half-elephant and a few guys with either

tongues of flame or the worst case of bad breath this side of your TV screen.

"The music? Oh yes. I almost forgot. Well, you'd better forget it too. It's no different from his last album.

"But you might want to buy the album anyway and hang the cover on your wall."

The editor rejected the review because: "Jimi Hendrix is hot now. Everybody digs him. If we said anything uncomplimentary about him people would think we weren't hip."

In the May Hit Parader, Pete Townshend of the Who describes the first Hendrix album as "sort of like trucks and lorries driving over you."

After a brief bit of dialogue, the new Hendrix album begins with the sound of trucks rushing back and forth between stereo speakers. Help!

In England, Jimi finally had carte blanche to do something. He wanted a group unlike anything else in existence at the time.

He decided to use the smallest group possible so the musicians wouldn't get in each other's way. "We play very very loud," he explained. "If we had any more instruments we would sound like any ordinary loud band. If I wanted that I could have brought the guys I was working with in New York over to England."

Instead, he found two talented young Britishers.

"When Jimi arrived in England he was very much hung up in his own bag, which was the blues scene. I wasn't prepared for that," said drummer Mitch Mitchell. "I had my own scene."

Mitch was working with Georgie Fame and the Blue Flames, playing what he calls "pseudo jazz."

"Even though I like that sort of music, there's nothing in it that hasn't been done before. I thought it was time for me to find something new to do.

"When I went to Jimi I was prejudiced against a three-piece band. My immediate thought was to get a Hammond organ into the group. But now I couldn't possibly think of adding anyone else."

I didn't have very much feeling for organ or anything like that," says Jimi. "Organ players sound to me like they're all doing the same things."

Noel Redding had always played guitar before he became bassist in the Jimi Hendrix Experience. A professional musician at age sixteen, Noel played with dozens of pop groups in Europe, particularly in Germany. One of the groups re-

leased three records which went nowhere. When the band broke up, Noel wandered around London looking for work. He was down to his last shillings (\$1.40) when he heard of an audition. As Noel sat plunking his guitar, Chas Chandler, the former Animal who'd brought Jimi to London, asked if he played bass.

"I figured I'd have a go at it" Noel said. "I tried it and it worked out."

In the Jimi Hendrix Experience, Mitch's function is not the traditional drummer's role of time-keeper. It's a very free thing, almost like free-form jazz. In a reversal of roles, the bass player is the anchor man while the drummer plays more random patterns.

"In a three-piece group you have to overplay to a certain extent. I don't play with as much taste and restraint as I should," Mitch admitted. "But when you play with another band after working with a three-piece band, you quiet down and listen to the other people more. If I were going to play with brass now I'd be more subdued. But working with Jimi you have to play so loud!

"Apparently I'm loud enough now," he continued, "but I'd like to amplify the drums if I could get a decent sound. Some people say you can shove contact mikes inside drums. I've tried it a few times and it's always been very tinny. The reproduction sounds nothing like drums. It sounds like a lot of old tin cans."

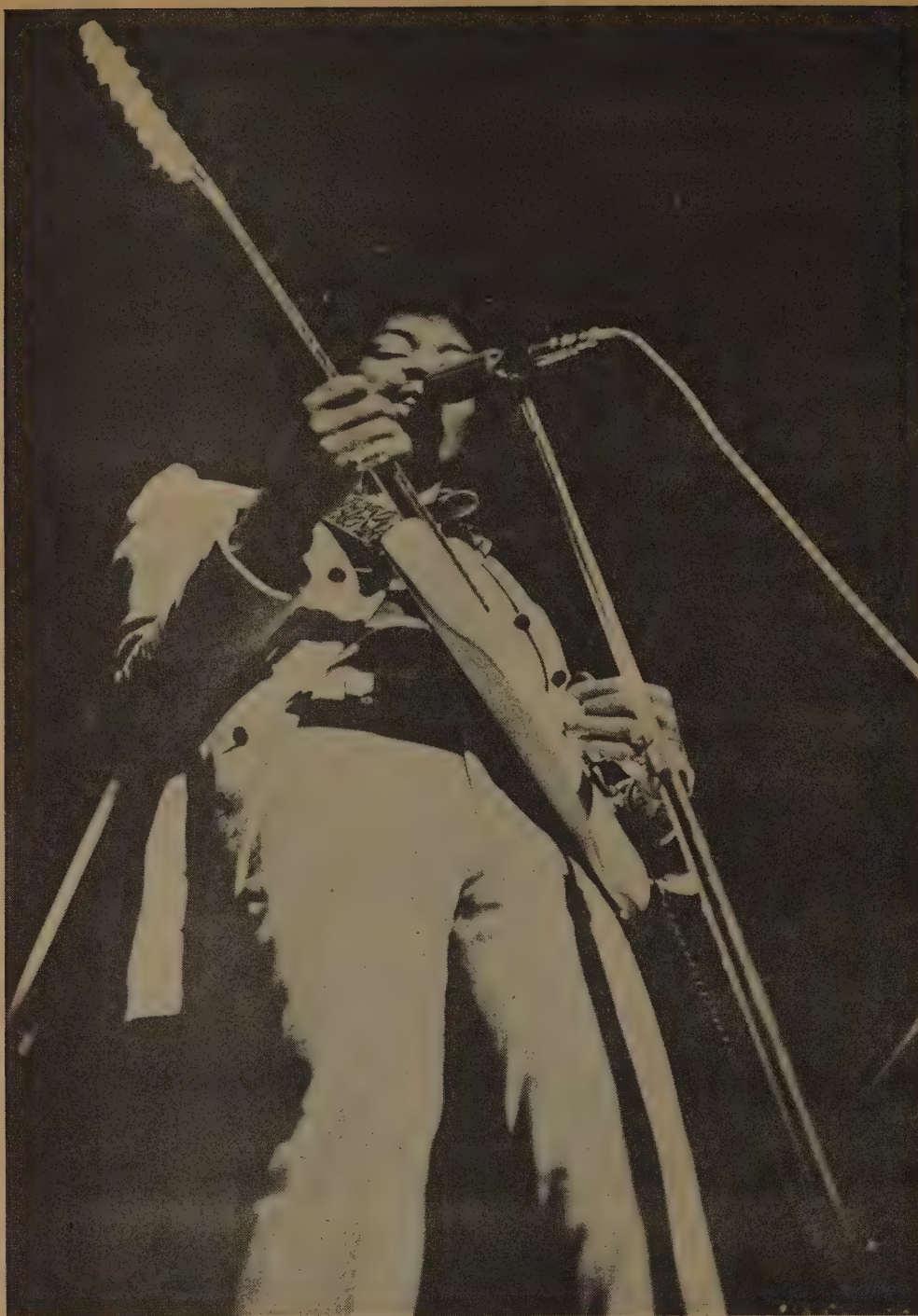
Playing the same song over and over, in concert after concert, isn't boring to Mitch because "you have different moods every day. Each time you go on the stage, even though you might play the same numbers, they're never exactly the same. You play what you feel that night. It's not a planned thing.

"When we go to record it's the same way. Loads of groups get a little number and they go away somewhere to rehearse for weeks and weeks. They look forward to going to the recording studio and they might put the song down perfectly. But there's no feeling to it. It's not natural. It's too perfect.

"Whereas, when we go to the studio, quite often there are goofs on the record. But that's a natural thing, isn't it? You make goofs onstage. Why shouldn't you do it on a record, provided it's a natural feeling?"

Jimi is awakened in his New York hotel room one afternoon for an interview. The reporter, making small talk while Jimi yawns and





scratches, asks if he prefers New York or London.

"I get very, very restless wherever I might live," he says. "I just don't like to stay in one place too long. It bugs me. It drags me down regardless of what's happening there.

"I've been in England longer than I've stayed in any one place, other than New York."

When asked to compare London with New York, the first thing Jimi mentioned was that "The traffic is slightly more confused in London. The styles of clothes there

are better. Everyone dresses with more taste. They're more open-minded and friendlier than people in New York. Along with Paris, New York is one of the coldest cities in the world that I've seen. I hated Paris."

But Jimi admits that even the Parisians listened to his music with respect. "In France, the music scene is strange. They don't always go for music like ours. The first time we played there they sat open-mouthed, and didn't know how to accept it. But they still listened. That's one thing I really dug. It's

beautiful."

Jimi has no real favorites among the songs he's written but he enjoys playing "Purple Haze" onstage.

The San Francisco bands impressed Jimi most when he returned to America. But he believes that "some of the groups in England are better than some of the West Coast bands. Now this is my own opinion, but I like a group called the Family. Denny Laine has a very good group, too. I like Procol Harum because I've seen a lot of their gigs."

Procol Harum has been severely criticized, particularly in England,

for having a nonexistent stage act. They're the complete opposite of the acrobatic Jimi Hendrix Experience.

"I don't judge a group by the way they move around onstage. I go by their sound," Jimi explained.

"Donovan just gets up there and sings. Nobody complains about that. Everybody doesn't have to do a circus act. You should take a person's act for what it is right then, without comparing it against someone else's. Everyone always wants to compare all the time, which is nothing but the fattest drag in this whole scene besides the word 'pop'."

Like many groups these days, the Jimi Hendrix Experience doesn't care for people pasting labels on their music.

"You play what you feel. Even now, onstage Jimi's still playing his bag. Noel is still playing his rock and roll bit. I'm still playing what I feel," says Mitch.

"The sound that we get is really three kinds of music. That's why we don't want to be categorized."

Jimi's ambitions are constantly changing, but he expressed a desire to some day own some nightclubs and other real estate and to manage a few groups.

Noel would like to buy a club in Spain and retire. Mitch wants to carry on playing.

Prior to their recently completed tour, the only exposure the Jimi-Hendrix Experience had in America was on the Monkees' tour last summer. Audience reaction was, understandably, mixed. Some uptight parents felt he was ruining the tender innocent minds of their children. Jimi was unhappy that none of the other acts touring with the Monkees, including his group, were mentioned in any of the ads. Most Jimi Hendrix Experience fans had no way of knowing that the group was in town unless they went to the concert.

In the middle of the tour, Jimi quit and went on to better things. He played several concerts and club dates with star billing. His last tour created a sensation everywhere he appeared.

With the Monkees losing their TV show the end of this season and declining in popularity and the Jimi Hendrix Experience still ascending, it would be an interesting development if the Monkees were added to the Jimi Hendrix tour this summerwithout any mention in the ads, of course. That is as it should be. □ don paulsen

(Latest album: Axis-Bold As Love - Warner Bros.)

THE ROCK REVOLUTION KIND OF A DRAG

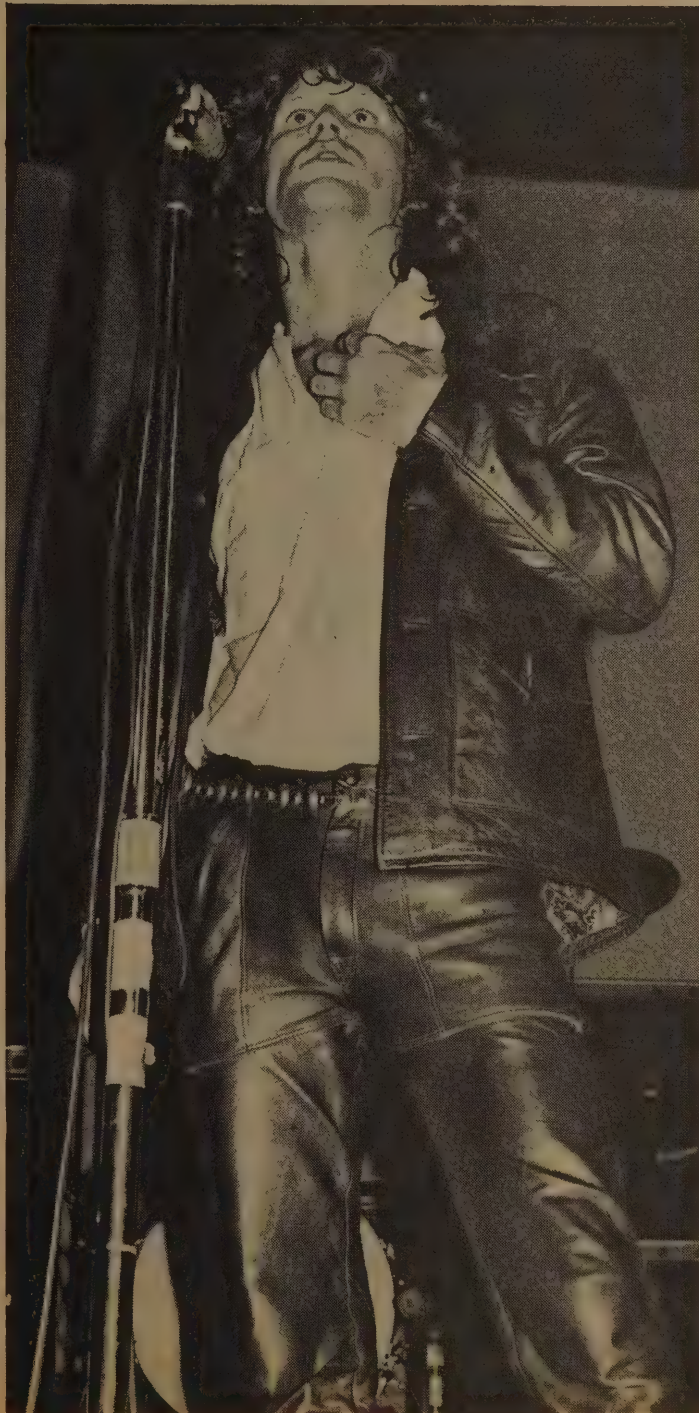
Waving the banner of the "rock revolution," a group of pretentious and pompous singers and musicians have set their feet firmly in the realm of contemporary popular music. Everyone - from hippies to teenyboppers to so-called "serious" music critics - have raved about the new artists. The music they produce has been tagged with a variety of labels: acid rock, raga rock and now "art rock." Yet upon close examination, it can be fairly stated that the silly music produced with such notoriety by Fabian and Chubby Checker a few years ago has not really disappeared. It has merely had a facelift, hired itself a good public relations man, classified itself as "art rock" and is alive and well on the hit parade.

By glancing over the various year-end pop polls we find that among the artists judged the "best" in their field are the Doors, Country Joe and the Fish, Jefferson Airplane, the Cream, Van Dyke Parks, Jim Morrison and Jimi Hendrix. The rapport between these musicians and their fans who recognize them as supreme beings is of a rather hysterical nature. Not hysterical in the screaming, tearful way that accompanied the British invasion four years ago, but rather, a more sophisticated, though just as rabid, type of mob reaction. The current fetish over art-rock simply follows the laws of supply and demand: the musicians dish out the most pretentious trash, and the audience hails it as "great." Presto: the rock revolution has been achieved without a drop of blood being shed.

Pretentiousness is the scourge of modern pop music. The great tragedy is that it is welcomed with open arms by millions of record buyers in the name of Art. The poll winners are being hailed as the rock poets of the age, yet many of their banal little lyrics are inflated self-glorifications. They contain little literary value, and even less spiritual worth.

Sidemen in these bands are merely competent instrumentalists, but they are a long way from being musicians. It is one thing to run fancy patterns down a keyboard, and another to run them so they meaningfully correspond to a song. Much of the material on their albums is repetitious and unoriginal. More so, it is performed in the same monotonous manner throughout. One group getting a rough and rebellious publicity image is a surprisingly conservative group. Despite the fame they have somehow garnered as an exciting bold ensemble, they are terribly dull.

Since many of the new groups seem to include an organ in their band it would be good to dwell on this instrument for a moment. Most of today's pop organists seem intent on playing lead. Time and time again we are confronted with long, boring organ solos that mean little and often run directly into other solos. It appears that there are few rock band organists ready to function strictly for the band (one of the few is Mark Naftalin, the exceptionally gifted organist for the Butterfield Blues Band).





Pop guitarists are also stricken with the same malady. They all seem to take their cue from Mike Bloomfield or Eric Clapton, and at every opportune moment are ready to flash machine gun bullets of notes through their amplifiers. Only Bloomfield, Clapton and Jimi Hendrix can get away with this because they have an amazing amount of good taste.

Lack of control, taste and forethought is evident in all those Procol Harums and Grateful Deads out there in popland. And as time goes by, these groups make organizations like the Monkees and Herman's Hermits look quite good in comparison. Despite the latter two's faults, they are straightforward, communicative and at times even musical. "Pleasant Valley Sunday" (the Monkees' hit of not too long ago) comes across as far more potent social comment than does "The End," the notorious "blockbuster" of the Doors.

Apart from the previously mentioned pop sicknesses, there is another disease that is devouring art rock, and that is over-instrumentation. Witness the widely ballyhooed arrival of Van Dyke Parks. Parks is a pleasant young man whose vocal song style is a cross between Julie Andrews and Frankie Valli. In addition to warbling through his life story on his

first album, "Song Cycle," Parks also arranges and writes his own material. He is one of those multi-talents who simply must put his foot into everything. The only thing he does not do is play an instrument, so, as a result, "Song Cycle" is loaded with folk chorals, orchestras, combos, mandolins, cellos, the works. It is easily the most over-orchestrated pop album ever produced. "Song Cycle" is a perfect example of the gutless intellectual pop schlock so evident today. But, no matter, the art-rock audience demands more. With only one disc recorded, Van Dyke Parks is hailed as a "genius" in a recent edition of *Cheetah*.

Tim Buckley, Leonard Cohen and Arlo Guthrie are the immortalized bards of the turned-on generation, even though their lyrics and musical styles often are bloated, self-indulgent and pitifully irrelevant. Cohen is the most promising of the new composers but his album was so overproduced that it detracted from any merit his lyrics might have contained. And his lyrics, on the whole, are not what they are cracked up to be ("I forgot to pray for the angels/and the angels forgot to pray for us"). The protagonists of the new "personal realism" are afflicted with the same ailment that killed the protest song a few years ago: the verses reek

with pettiness, in addition to their complete and utter unimportance.

The gravest mistake being made is to treat their music as a "Movement." There is simply an insufficient number of honestly creative people in the pop field to place the music on such a high pedestal. In the wake of the enormous popularity enjoyed by very nondescript groups it becomes embarrassing to state that there are perhaps a dozen or so names that deserve praise. (Some of them: Dylan, the Beatles, the Stones, Beach Boys, Mothers of Invention, Butterfield, Ray Charles, the Memphis Sound, Tim Hardin, Aretha Franklin, and a few more we never hear about, either because they don't comb their hair the right way or because they do not enjoy the services of a good press agent.)

The lack of discrimination that is a trademark of the "hip" pop audience is further exemplified by the generalized statement, made by more than one rock guru, "Rock is where music is today and all others must measure up to rock." As it must always be, good music is what is to be striven for. Legions of psychedelic agents and con men designing the fanciest fold-out record covers and the most syrupy hype imaginable will never be able to replace the standards by which good music must be judged. □ *juan rodriguez*

SMALL FACES AND THE WHO *Fun On The Road*

When a short-haired, meat-eating, brawny, bronzed, brash, 'son-of-an-Australian-surf' meets a long-haired, vegetarian, small, pale, 'son-of-the-British-beat-scene' on his home ground you might expect the kangaroo fur to fly. The Small Faces found they had little in common with the male adult Aussie.

Press reports boomeranged back here about Steve Marriott offering to take on a hostile Sydney audience one at a time, and about both the Who and the SF's being forcibly ejected from a plane for swilling beer and "behaving in such a manner as to constitute a risk to the aircraft."

Very competently conducting his own defense, Steve Marriott put the group's

eye view at a record session recently.

"I'm sitting in the plane from Sydney to Melbourne reading a book and minding my own business," said Steve. "Suddenly out of nowhere this pilot leans over me and says, 'You're a scruffy little man.' Well, what do you do? I look up ever so politely and say, 'Go to hell!'"

Apparently the trouble all began over a bottle of beer which Paul Jones' backing group—who were Australian anyway—had brought on board and were drinking. Because of this they refused to serve any of us with coffee and Paul exchanged a few words with the stewardess. He was insulted and provoked into retaliation.

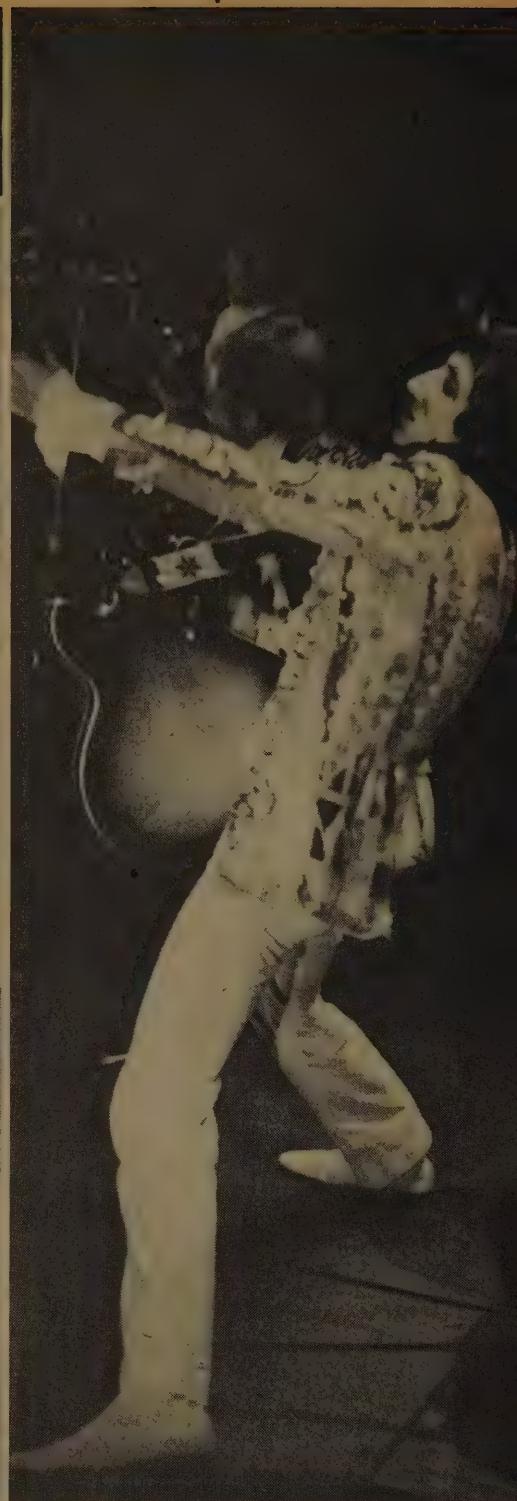
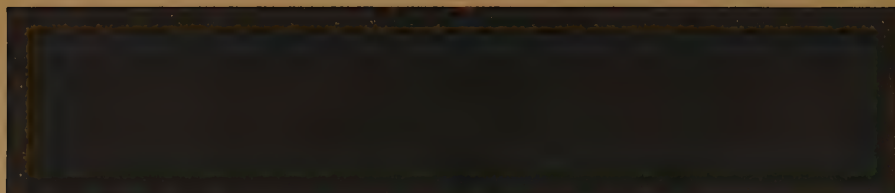
Well, I'm sorry but you don't insult passengers and don't refuse to serve them coffee, especially if it's Pete Townshend, and expect no retaliation.

"That was why we were thrown off, but all those reports, about beer-swilling pop groups were down to one bottle between four Australians."

Steve dealt with reports that he had insulted their audience in Sydney and threatened to "go among them."

"Let's get this straight," said Steve. "The kids were great—all of them. It was one guy in the front who was looking for trouble, calling me names and flicking things at me on stage. I just threatened to go down and sort him out."





"The place that we played in was a temporary building erected 'yonks' ago for a World Title boxing match and never taken down.

"Many of the kids only got a look at our backs because the revolving stage wouldn't revolve - naturally they were disappointed.

"We couldn't turn around because of our equipment and they never really saw us. I got forty 'geezers' to push the thing round in the second house and it wouldn't move."

"All our real trouble came from these adult males with big body complexes.

In Melbourne there were about six of them waiting outside the hotel and Keith Moon was with me - he doesn't frighten easily.

"We started breathing hard through our noses and Keith asked if anyone wanted a kicking? No one did and they ran off. But can you honestly believe that we went looking for trouble? I ask you - how could I afford to be hostile with my body?"

New Zealand, according to Steve, was much better and he found all the people far more relaxed and friendly.

The "Kiwis" even suffered Steve's 21st

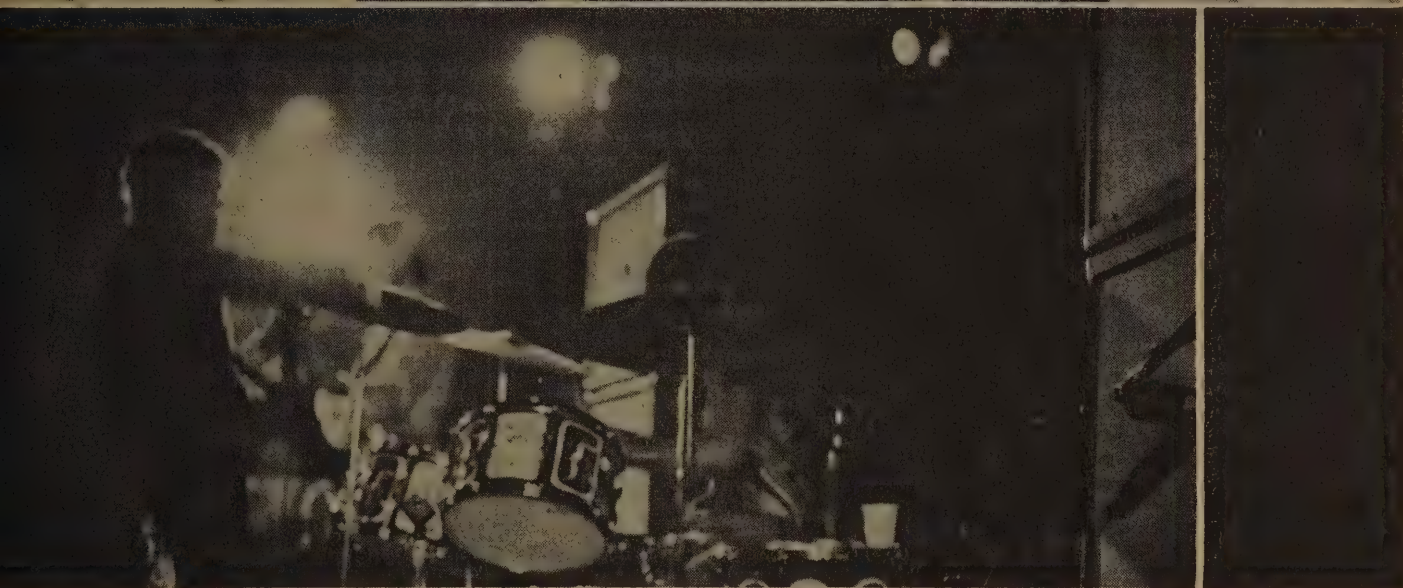
birthday party in Wellington with stoic reserve, which is remarkable when one considers that Messrs. Townshend and Moon obliged with one of their unique "smashing" party demonstrations, and a certain chair went through a certain window.

I took a turn around the studio below where Small Faces Ronnie, Ian and Kenny were making music. Provisions had just arrived and Kenny kindly offered me a sausage - I declined.

"Quite right," said Ronnie, a strict vegetarian now, "It's like Pete Townshend says, 'Eat the food of Satan and



The Who



your stomach will be turned into a steaming, boiling pit." Kenny continued eating his sausage regardless.

Steve followed me down from the control room to play me a chorus of "Renee, The Dockers' Delight" - just a little something he had written on tour - and Ian informed me that the group's new war cry is "Nuf Dna Nis Reeb."

If you spell those words backwards you get the message.

Ronnie decided that, having been in the studios since early morning, he must get some air, and so I took him for a walk round the block. He was wearing

his inevitable hand-painted cuban heel boots.

"Can't get 'em off," explained the ir-repressible Ron. He went on to talk about how valuable the overseas tour had been to them for getting together their stage numbers.

Back in the control room I watched Steve at work producing, until a mysterious whine suddenly interrupted operations and Ian McLagan came into the control room with a lengthy explanation of some obscure technical difficulty.

After listening patiently to Ian's long

story, Steve said, "Don't worry - It's all in the cans."

Ian looked blank for a minute and then smiled. "Nice," he said and went back to the studios.

A remark by me about whether the Faces really played on their records was greeted with a grin by Steve.

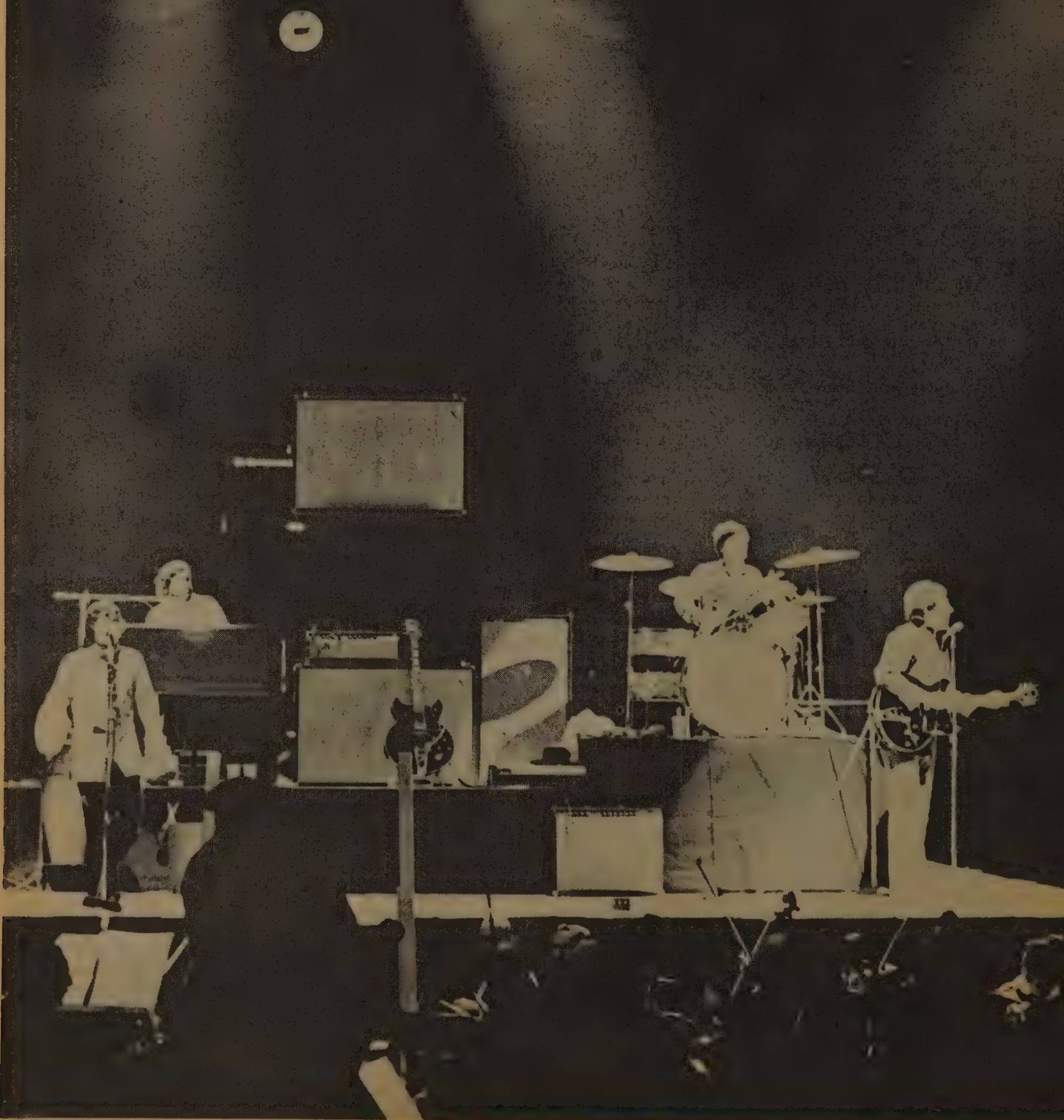
"You won't believe this but when I first started some years ago I remember a session guitarist turning up to play on our disc with a session tambourinist," he cried in despair, and went back to making music with his friends.

They do it very well! □ Keith Altham

THE RASCALS

Onward And Upward

by Gene Cornish



On our latest album, "Once Upon A Dream," we have done so many things because we feel there are no limits anymore, thanks to people like the Beatles. They opened up the door to so much variety. First of all, if it wasn't for the Beatles, there would be no groups. They've opened up the lyrical sense of songs and now they've opened up the musical sense. Now there are no barriers or limits.

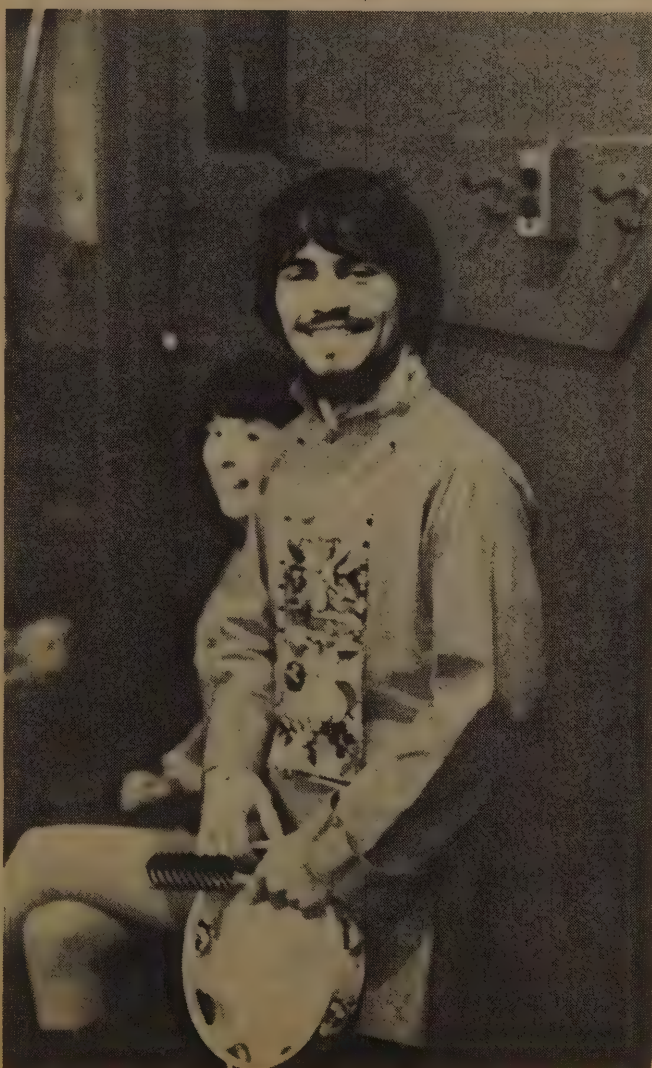
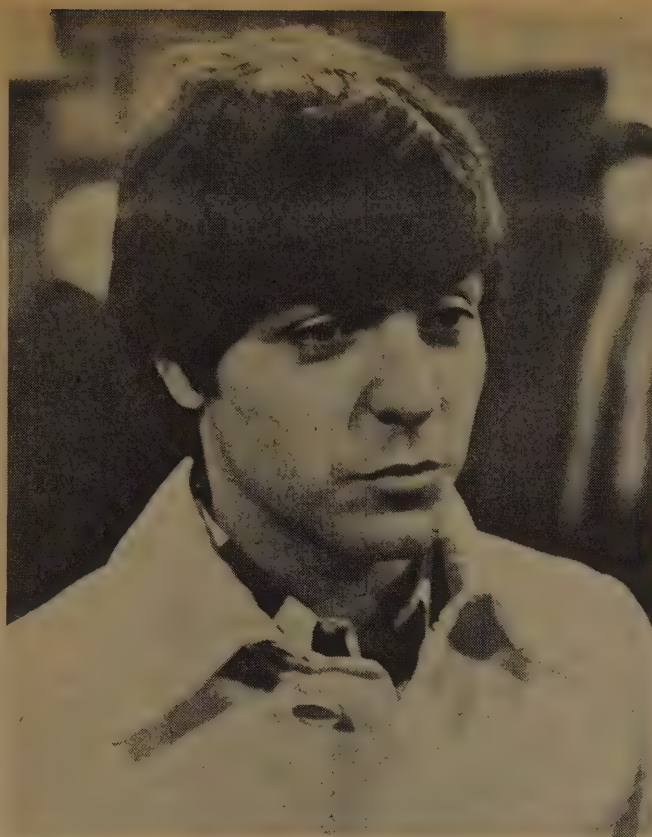
If something is done differently and in good taste, it's appreciated by a lot of people. That includes the teenyboppers, too. Teenyboppers definitely know where it's at now. They're different from teenyboppers five years ago. They're not bubble gum chewers or bobby soxers. They're really hip and they appreciate things. When they dig something like "I Am The Walrus," that proves how far their taste has come.

When we're doing a song that I have written, I like to keep a Rascal flavor in there. In other words, we like to keep the basic elements of the Rascals around us to help create the mood—besides using horns and violins or whatever. Basically, we try to keep Dino's drum playing, Felix's organ playing and my guitar playing as natural as possible. If people hear the song on the radio, they will identify with the Rascals, and they will know us, because we have our trademark just like the Spoonful, Beatles or Stones.

We are the producers and Tom Dowd is our engineer. If Felix is writing a song and he explains it to us, then he would be considered the producer of that song. Although we all produce it together, it's not a matter of who produces the song, but who has the concept. Like with Felix and Eddie: they'll write a song—Felix will get the basic concept first, then Eddie'll write the lyrics.

On "Once Upon A Dream," we have ten brand new songs and "Wonderful" is on there, too. But the "B" side of our new single isn't on there because we wanted to give the people something new that they wouldn't hear over and over again. Felix and Eddie wrote nine songs and I wrote two of them. On the nine songs, Felix got the basic concept and then we all worked on them.

On my songs, it's basically my ideas with suggestions from the other fellows. In other words, I'll come in with a song and I'll say, "This is the idea I have for the song - what do you think of it?"



We might record it right away and then listen to it and say, "Well, I think this would be better" or add some horns and voices. Or maybe we'll find the whole idea is wrong. Maybe it should be a burlesque-type song instead of a blues. This is how we think it over.

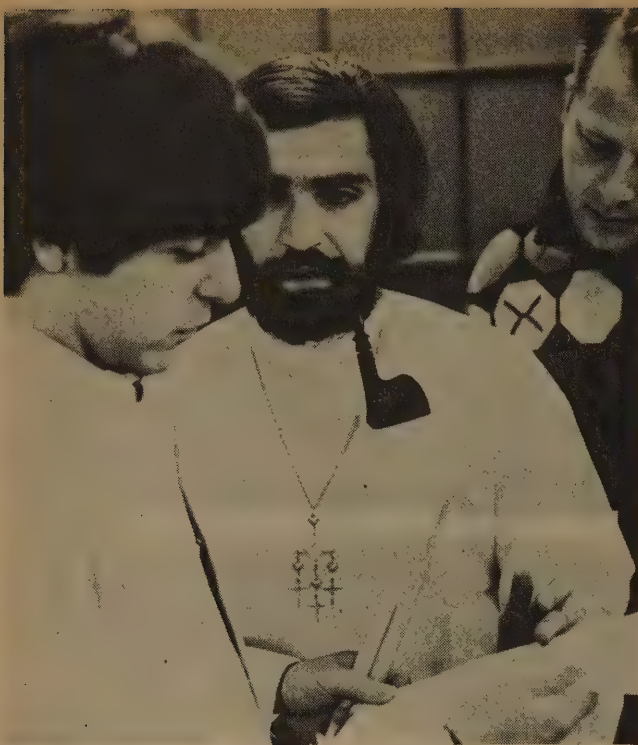
In the new album, we have an Hawaiian song with a 35-piece orchestra on it. We have a straight blues song that has very bluesy horns, a lot of guitar playing and Ray Charles-type piano.

There's an Indian song that Felix plays sitar on. He's become quite a sitar player. He's into the Indian philosophy and all that. He's quite friendly with Ravi Shankar, who probably showed him some things. It's astonishing because he only got the sitar a short while ago and here he was playing fantastically on the record. Dino's playing tablas on it and Eddie's playing tambura. We also have in the song a piano, guitar, bass and drums. It goes back and forth. That's the element of the Rascals in there.

One of the songs I wrote is like a gospel-blues song and I'm not a blues singer. So, that makes quite a picture. The other song I wrote has a Salvation Army band in it. It's almost like a blues song but with a Salvation Army band. We wrote all the parts. It has tubas, trombones, trumpets, a bass drum, cymbals and the whole thing.

We get the basic idea for the arrangement and then we go to our musical supervisor, Arif Mardin. You'll see him on all our records. Tommy, Arif and the four Rascals have always worked together from the beginning, except on "Groovin'," which was done in a different studio. Arif was with us, but not Tommy. Arif is our musical barometer. I don't read or write music. But when I think of a line, I sing it to him and he writes it down. Then he refines it so that it makes sense. Same with Felix. He'll think of some parts, and he'll sit down with Arif and they'll arrange them.

For us, personal appearances are just as important as records. However, we've cut down some on our personal appearances. We used to do twenty a month and now we do eight. The whole thing is you get to more people on a record. You can sit and perfect a record. Whereas on personal appearances you play, and whatever comes out, that's it. Also, you're limited to guitar, organ and drums. If you have ten people in the audience or twelve thousand, not all of them are getting the thing you're trying to say. Maybe the front row is, but the



musically. What we learn, we put on the record, and this might teach other people what we've learned. Just like the Beatles have done. We're not trying to give a special message in our songs other than trying to impress the people with nicer things than war and hate. "Wonderful" is exactly how we feel about life.

A lot of people could enjoy life as much as we do, if they'd let themselves—if they'd stop looking at the bad things and see the good things. We want to entertain the people. If we could entertain the people for three minutes on a record, it might take their minds off the bad things in the world. We don't protest. There are so many groovy things in the world that we'd like to show them. There's enough people showing the bad things in songs—we're going to show the good things.

Our manager, Sid Bernstein, is the greatest man in the world. He booked the Beatles at Shea Stadium, he's had the Stones, Hermits, D.C. 5. But, we're his group. We're like one organization.

It was very exciting for our organization to do something as big as the Madison Square Garden concert in New York. It was the biggest concert given since the Beatles at Shea Stadium. There were some mistakes. Some kids got stuck in the back because the stage was in the middle. This was something we had no control over. But we're gonna do it again and next time it'll be perfect. It was a fantastic concert. There were 16,000 or 17,000 kids there.

But there are so many other things to do. We're starting our first full-length feature movie in April. We've got a script we're looking at right now which we're very excited about. That's a completely different phase of entertainment we're just getting into. We don't want to limit ourselves to just recording, TV, or personal appearances. We want to say something in every field, if possible. There are so many ways to communicate with the public.

We're not doing much TV because we don't like the way they're presenting pop acts. They show favoritism to movie actors, but when it comes to a pop act, they just throw you out there, put a few girls in front of you and that's it.

I can't tell you much about the script of the movie right now because I'm not allowed to. It's going to be a comedy. It's going to be done in eight different countries: Japan, Hawaii, probably England, probably France, Italy, definitely

the U.S., and possibly India. We might play one or two songs at the most because we don't wanna get sticky like that. We will also write the score for the movie. We hope to start in the spring but we really can't say. That's a whole new musical outlet for us.

We're not in any rush to knock the world over. We take our time, we make our records and we're not in any rush to release the next one till we find the right one. Some acts release one right after the other because they don't want to lose the attention they're getting from their public. We don't feel this way. We feel if we have a record that we like, we take our time. If we have it done early, we'll release it early.

Every one of our records is definitely different. We don't make two records of the same type. We don't look at a song and say this will be a hit, so we'll do it. We choose a song which we think is what we'd like to say to the public. Will they understand what we're saying?

There's no big trend going towards horns. Horns were around before electric guitars were. It's like everything else. People are noticing that you can do more things now.

We don't just use horns. We use strings and horns and anything else we decide to use, whether it's an oboe, a concertina, harp or anything. There is no limitation. You can't just categorize the big thing as horns now because it's not. The big thing now is variety. Of the two songs I've written, I used horns only on one.

"Once Upon A Dream" was supposed to be released last Thanksgiving but we weren't satisfied and we weren't going to rush it. Dino did the art work on the cover. As a matter of fact, we designed the whole album. It's a double-jacket with pictures inside. This is one album we're extra proud of. For this album we had too many songs. Usually we're pressed for songs. So, we chose the best ones and put them in.

What we want to do now is project an album as a whole medium of entertainment for us. Listening to a Rascals album will be like going to a Rascals' concert. This is how we want to make it. "Sgt. Pepper" is like listening to an evening with the Beatles.

We hope to have an annual Christmas show. We want to go into new phases of music and learn more and be able to teach more. We're just enjoying life and working harder in the studio because that's where it's at. □ gene & jim

people in back are screaming. An album to us means an awful lot because a person will take an album home and they'll sit in their rooms and listen to it. Every time they listen to it, they'll hear something they didn't hear before. This sort of thing is very important.

The musicians we use are the best in New York. We use King Curtis once in a while. In fact, he was on the "B" side of our single, "Of Course." He's also on the blues song in our album. We help each other out. I like horns to emphasize a point on a song, not to fill up a record and make it sound like all horns. The Beatles use horns in a very nice way.

An orchestra should compliment a song, not take away from it. The arrangement should not overpower the song whereby you're so busy listening to the arrangement you don't hear the song. Unless, of course, it's an instrumental. When

you're writing a vocal, the instruments should actually accentuate what the lyrics are saying or where the melody is going. This is my personal opinion.

The thing is, when you're recording it's better to have all the instruments playing together because then you get more of a groove. It's actually harder this way because you have to be compatible with other musicians, and not many groups can do this.

Many groups have to do the record first and then the group goes on the road and the producer keeps the record. He'll probably add horns to the record and when the group hears the record on the radio, they'll say, "Oh, they put horns on our record." A lot of groups aren't even aware of what's happening to their records. They don't care as long as they have a hit.

Every day we learn something new

Music And Murder In The Hearts Of **MOBY GRAPE**



A deep, hollow voice echoes in the halls as I step out of the elevator. Around a corner is Bob Mosley, the sulen, sandy-haired bass player for Moby Grape. He's strumming a guitar and composing a song.

"Hello," he says.

"Writing a song, eh?"

"Yeah."

I pass him and enter the control room of Columbia Records studio E. Don Stevenson and Peter Lewis are in the studio, waiting to sing a chorus of "Murder In My Heart For The Judge."

While they wait for the engineer to cue the instrumental track, Peter sings the chorus a capella and Don sings, "People Get Ready."

Bob enters the control room. "Ready yet?" he asks.

"Almost," Don tells him. "C'mon in now."

Bob goes in and joins the others around the microphone.

Don is anxious to finish the chorus quickly and get on with singing the lead vocal. Just before the tape starts rolling, he tells the others, "Let's do it on the first one, 'cause that's where it's at!"

They run through the chorus. Bob's super-deep froggy bass voice sounds like a truckload of gravel being dumped.

After the first take, everyone comes into the control room to hear a playback.

"Murder In My Heart For The Judge" has a funky, low-down beat reminiscent of, but much more powerful than, the

Olympics' great oldie, "Big Boy Pete." Everyone likes the take.

As the engineer prepares the tape for the next round, Don suggests sound effects that can be dubbed into the song. "We could have a cash register ringing where it goes, 'Fifty dollars or thirty days.' And we gotta hear a lot of prison-bar bangin' goin' on," he tells producer Dave Rubinson.

"Nah," counters Pete. "It'll sound like the guy in the submarine tapping out the message for the sonar."

All the lights in the recording studio are turned off and Don goes in. While the engineer tests the echo chamber, Don sings a corny Al Jolson-type vocal.

After several retakes he completes the lead vocal.

Skip Spence gets up from the chair he's been slumped in and drags a long, brightly colored scarf out from under a pile of coats. He pulls an elegant, grey pin-striped suit jacket over his T-shirt and faded blue Levis and walks out.

Peter Lewis stretches out on the control room floor. Jerry Miller is explaining that "Don wrote the song after he had appeared before a hard-nosed judge."

"What'd he do?" asks Rubinson.

"He got two tickets for driving without a license, says Jerry. "Sixty dollars each."

"Should I sing: 'He didn't like my funny face' or should it be: 'I don't like your funny face?'" Don asks.

He runs each version through his mind,

then tells Rubinson, "Punch in on the second part and I'll play the judge's part."

Back in the studio again, while waiting for the engineer to rewind the track, Don hums a few bars of "Omaha" and dances a little.

After a take, Rubinson tells him, "Come in and listen."

They both like it.

"I just realized how many times I have to listen to a song when I'm recording it," says Dave Rubinson. "I've been hearing this one for three solid hours."

He closes his eyes and says, "Jerry, play your guitar."

While the engineer adjusts the microphones for the guitar, the conversation in the control room is about low frequency sounds that can cause physical damage.

"I can play a cycle you can't even hear that will make your ears bleed," says Rubinson. "Hitler had big speakers at his mass rallies and he had low cycle sounds played that made everyone feel edgy...hostile...nervous."

"Did you put your vocal on?" asks Peter, who just awakened.

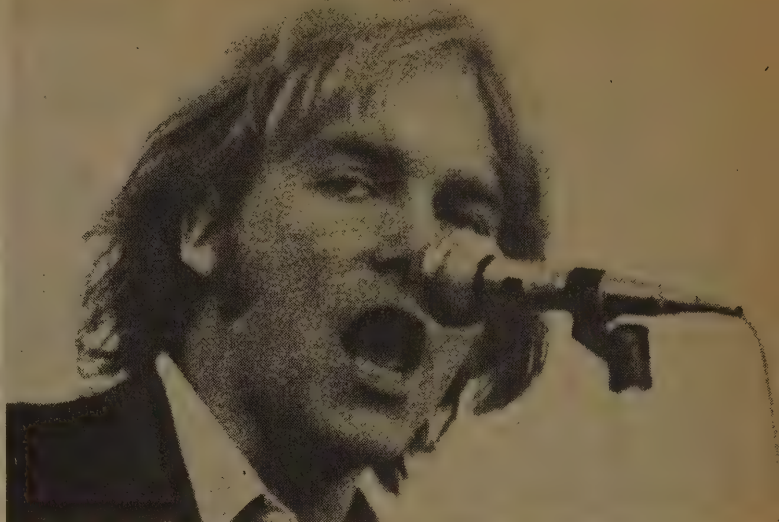
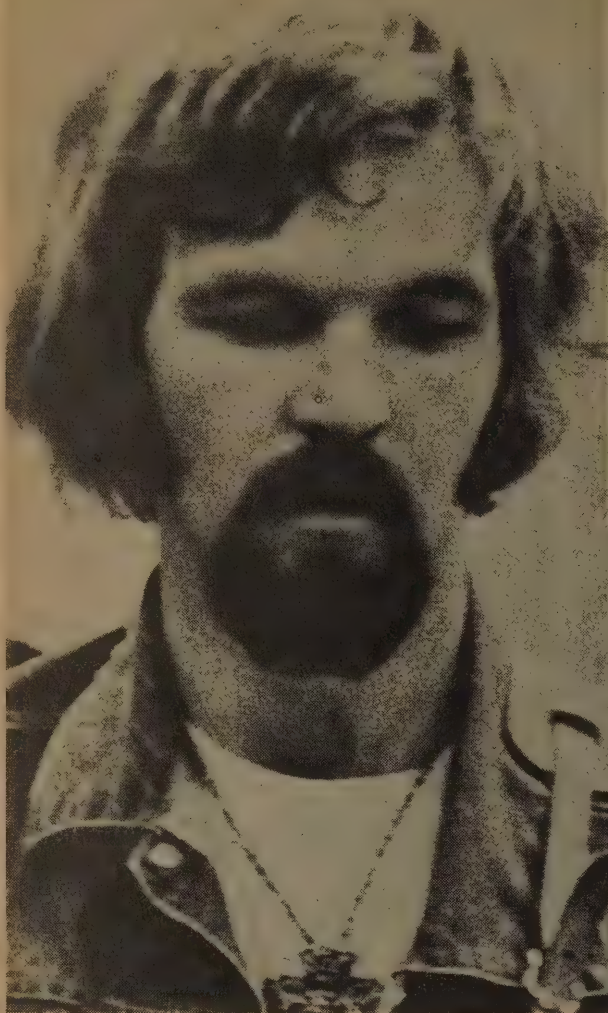
"Where were you?" Don inquires.

"I was here."

"Oh."

Don is tired. "I want to get some sleep, too," he blinks.

Because overly zealous fans keep discovering the hotels Moby Grape is hiding



in during their month of recording sessions in New York, the group has to keep moving every few days.

Jerry runs through a few solos on his big Gibson.

Pete, describing Jerry's solo, says, "It sounds like a nervous humming bird."

Jerry asks for a playback with the guitar sound emphasized. "I want to hear myself loud. You can put it down again later."

After the playback, he returns to the studio mumbling, "Hmm. I'm a little out of tune."

Skip sits in a corner of the studio, playing drums between takes.

Rubinson explains, "We've got three microphones out there. I want to get the guitar sound Jerry gets live."

Peter is detailing further confrontations with the hotel. "I got thrown out of my room very early this morning. They came in with wire cutters and cut the chain that held the door closed. They've got all my things inside."

It seems that, due to an oversight, the group's hotel bill hasn't been paid.

Jerry gets his guitar solo recorded, then he returns to the control room to discuss Moby Grape's music.

"We don't want to get bagged. If you put out a single and it's a big hit, and maybe it sounds old-timey, all of a sudden everybody says, 'Oh yes. Moby Grape. They're an old-timey music group.'"

"That's what the Airplane seems to be getting. They really got bagged as 'psy-



chedelic.'"

Moby Grape doesn't want to be shoved into any musical bags. Included in their second album, titled simply, "WOW!", is an extra record containing an innovation in pop music - recorded jam sessions. While Grape was cutting their album, several other Columbia rock groups were recording in the same building. Between takes, the musicians got together and jammed. Most of the spontaneous, unrehearsed sessions were recorded.

"Mike Bloomfield and Blood, Sweat and Tears just dropped in for a fun thing. Nothing was ever planned," Jerry says. "Most of the time, we didn't even know we were being recorded. They left the green 'all clear' light on while we were playing."

Jerry seems pleased with Moby Grape's musical progress. "On the second album we lay back a lot more. It's more relaxed and not as pretentious as the first one. I'm proud of this one," he says.

I close my notebook, go through a round of handshakes and farewells and walk back to the elevator. Bob Mosley is in the hall again, working on his song. This time it's almost completed. It sounds nothing at all like the one the group has just recorded.

It's not going to be easy to bag Moby Grape's music. If you know what's best, you won't even try. Just listen. /don paulsen

(Latest album: WOW!, which includes a bonus album, Grape Jams - Columbia)



WORDS TO YOUR FAVORITE HITS

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•GREASY HEART

(As recorded by The Jefferson
Airplane/RCA Victor)
SLICK

Lady you keep asking why he likes you
how come
Wonder why he wants more if he's just
had some
Boys she's got more to play with in the
way of toys
Lady's eyes go off and on with a finger
full of glue
Lips are torn upon her face
and a come to me tatoo
Creamy suntan color that fades when
she plays
Paper dresses catch on fire
And they lose her in a haze
Don't ever change lady
He likes you that way
Because he's just had his hair done
And he wants to use your wig
He's going off the drug
Because his veins are getting big.

He wants to sell his paintings
But the market is slow
They're only getting two grammes
For a one man stretch
Don't ever change people
Even if you can
You are the old man's toy to play with
Remote control hands
Made for each other, made in Japan
Woman with a greasy heart
Automatic man
Don't ever change people
Your face'll hit the fan
Don't ever change people
Even if you can
Don't change before the empire falls
You'll laugh so hard you'll crack the walls.
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•LADY MADONNA

(As recorded by The Beatles/Capitol)
LENNON
MCCARTNEY

Lady Madonna children at your feet
Wonder how you manage to make ends
meet
Who finds the money when you pay the
rent
Do you think that money was heaven
sent.

Friday night arrives without a suitcase
Sunday morning creeping like a nun
Monday's child has learned to tie his
bootlace
See how they run.

Lady Madonna baby at your breast
Wonder how you manage to feed the rest
See how they run
Lady Madonna lying on the bed
Listen to the music playing in your head
Tuesday afternoon is never ending
Wednesday morning papers didn't come
Thursday night your stockings needed
mending
See how they run
Lady Madonna children at your feet
Wonder how you manage to make ends
meet.

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er, 221 W. 57th St., New York, N.Y.

•TIN SOLDIER

(As recorded by The Small Faces/
Immediate)

S. MARRIOTT
R. LANE

Come on
I am a little tin soldier
That wants to jump into your fire
You are a-lookin in your eye
A dream passing by in the sky
I don't understand and all I need is
treat me like a man
'Cause I ain't no child
Take me like I am
I got some love and I belong to you
Do anything that you want me to
Sing any song that you want me to sing
to you.

I don't need no aggrevation
I just got to make you
I just got to make you
I got some love and I belong to you
Do anything that you want me to
Sing any song that you want me to sing
to you.

All I need is your whispered hello
Smiles melting the snow of my hurt
Your eyes, they're deeper than time
Sing of love that won't rhyme without
words
So now I've lost my way
I need her to show me things to say
Give me your love before life fades away
I got some love and I belong to you
Do anything that you want me to
Sing any song that you want me to sing
to you.

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PARADE OF SONG HITS

•THE INNER LIGHT

(As recorded by the Beatles/Capitol)

GEORGE HARRISON

Without going out of my door
I can know all things on earth
Without looking out of my window
I can know the ways of heaven
The farther one travels
The less one knows, the less one knows.

Without going out of your door
You can know all things on earth
Without looking out of your window
You can know the ways of heaven
The farther one travels
The less one knows, the less one knows.

Arrive without traveling
See all without looking

Do all without doing.

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•GOODBYE BABY (I Don't Want To See You Cry)

(As recorded by Tommy Boyce & Bobby Hart/A&M)

TOMMY BOYCE

BOBBY HART

She knew what I wanted
I knew what she wanted too
When I met her
I gave what she needed
She gave what I needed too
So I let her

I was too happy to notice that she
needed more than to hold me

Now she is holding somebody that she
knew before

And she told me goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Bye, bye, bye.

I should have known

I'd be here all alone trying hard to
forget her

Last time I saw her

She smiled and she hoped I was feeling
much better

She said I don't want to see you cry

I don't want to see you cry

I don't want to see you cry

a-a-a-a-a-

Wish I hadn't learned so much about her

Better off if I could live without her

Better off if I could live without her

Better off if I could live without her

Better off if I could live without her

Goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Goodbye, baby bye bye

Bye, bye, bye.

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•HONEY

(As recorded by Bobby Goldsboro/United Artists)

BOBBY RUSSELL

See the tree how big it's grown
But friend it hasn't been too long it
wasn't big
I laughed at her and she got mad
The first day that she planted it it was
just a twig
Then the first snow came and she ran
out to brush the snow away
So it wouldn't die
Came runnin' in all excited slipped and
almost hurt herself
I laughed till I cried.

She was always young at heart
Kinda dum and kinda smart I loved her
so

I surprised her with a puppy
Kept me up all Christmas Eve two years
ago

And it would sure embarrass her when I
came home from working late

'Cause I would know that she'd been
sittin' there cryin' over some sad and
silly late late show

And honey I miss you

And I'm being good

And I'd love to be with you if only I
could.

She wrecked the car and she was sad
And so afraid that I'd be mad

But what the heck

Though I pretended hard to be

Guess you could say she saw through me.

And hugged my neck

I came home unexpectedly and found her
crying needlessly

In the middle of day

And it was in the early spring when

flowers bloom and robins sing

she went away

And honey I miss you

And I'm being good

And I'd love to be with you if only I
could

Yes one day while I wasn't home

While she was there and all alone

The angels came

Now all I have is memories of honey

And I wake up nights and call her name

Now my life's an empty stage where honey

lived and honey played

And love grew up

A small cloud passes over head and cries

down in the flower bed that honey loved.

Yes honey I miss you

And I'm being good

And I'd love to be with you if only I
could.

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•ANYTHING

(As recorded by Eric Burdon & The
Animals/MGM)

BURDON

BRIGGS

WEIDER

JENKINS

MCCULLOCH

For you my friend I'd do anything
Shine your shoes, anything
Lose your blues, make love with you
Take you under my wing, anything.

For you my hero I'd do anything
Paint your picture, anything
Kiss your photograph even though I
know you'd laugh
Stand beneath your wings, oh anything.

And for you my love I would do anything
Kiss your feet and everything
Suffer your pain
Well I'd drive your train
Spread our tiny wings
Baby, baby anything.

And for you my son I'd do everything
Protect your mind and everything
I'd believe your lies
Dry tears from your eyes
Spread your tiny wings, anything.

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•JUMBO

(As recorded by the Bee Gees/Atco)

B. GIBB

R. GIBB

M. GIBB

Jumbo said to say goodnight
See you in the morning
Please don't lose your appetite
He knows who is yawning
Tomorrow you can climb a mountain
Sail a sailboat through a fountain
Jumbo said to say goodnight
He's a friend of yours
Play no games he say to me
When the light is gone
He is right he say to me
For he knows who is wrong.

So please don't make no hesitation
There will be no recreation
Jumbo said to say goodnight
He's a friend of yours
Listen you can cheer it
If it's loud enough to hear it
Cause it's louder than a sparrow
And it shoots a bow and arrow
Through talcomated powder
With a gun it's even louder
And it's shattering to hear
You mustn't listen with your ears
Or it gets to you
Yes it gets to you.

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WORDS TO YOUR FAVORITE HITS

•GOIN' AWAY

(As recorded by The Fireballs/
Atlantic)

GEORGE TOMSCO
BARBARA TOMSCO

Goin' away without you babe
Goin' away all by myself
Gonna find the one who lives inside of me
And when I do I'll send for you to live
with me.

Don't know where I'm gonna go
Just need some time to be alone
I know that I'm going to miss your
company
But I need time to clear my mind and
be with me.

Goin' away without you babe
Goin' away all by myself
Gonna find the one who lives inside of me
And when I do I'll send for you to live
with me
And when I do I'll send for you to live
with me.

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•TAKE TIME TO KNOW HER

(As recorded by Percy Sledge/
Atlantic)

STEVE DAVIS

I found a woman
I felt I truly loved
She was everything I'd ever been
dreamin' of
But she was bad
I didn't know it
Her pretty smile never did show it
All I knew is what I could see
And I knew I wanted her for me
I took her home to mamma
Mamma wanted to see my future bride
Oh she looked at us both and then she
called me to her side
And she said son, take time to know her
It's not an overnight fling
Take time to know her
Please don't rush into this thing.

But I didn't listen to mamma
I went straight to her church
I just couldn't wait to have a little girl
of mine
When I got home from work
The preacher was there and so was
my future bride
He looked at us both and then he
called me to his side
He said son, take time to know her
It's not an overnight fling
You better take time to know her
Please, please don't rush into this thing.

When it looked like everything was
gonna turn out all right
And then I came home a little early
one night
And there she was kissing another man
Now I know what mamma meant
when she took me by the hand
And said, son, take time to know her
It's not an overnight fling
Take time to know her
Please don't rush into this thing
Take time to know her.

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•THE UNKNOWN SOLDIER

THE DOORS

(As recorded by The Doors/Elektra)

Wait until the war is over
And we're both a little older
The unknown soldier
Practice where the news is read
Television, children dead
Unborn, living, living dead
Bullet strikes the helmet's head
And it's all over for the unknown
soldier
It's all over for the unknown soldier.
Make a grave for the unknown soldier
Nestled in your hollow shoulder
The unknown soldier
Practice as the news is read
Television, children dead
Bullet strikes the helmet's head
It's all over, the war is over.
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•IN NEED OF A FRIEND

(As recorded by The Cowsills/MGM)

BILL COWSILL
BOB COWSILL

You say you know somebody
Someone who feels down when you're
feeling sad
Who's up when you're glad.

But I don't know anybody
Haven't a person don't know where
I stand.
Gee, you're a lucky man.

Hey I need a friend
Not just a wall that I talk to
But a mind having doors I can
walk through
(I need a friend, yes I do).

You say you know somebody
Someone who shows you the way
When you're lost
At any cost.

But I don't have anybody
I grope in the dark and I'm totally blind
Hey don't you think that's unkind.

Hey I need a friend
Not just a wall that I talk to
But a mind having doors I can walk
through
(I need a friend, yes I do).

I think I know somebody
Someone who feels just the way
that you do
He reminds me of you.

But you'll have to find that body
I'm sorry there's nary a thing I can do
You see it's all up to you.

You'll find a friend
Not just a wall that you talk to
Just show him the door he can walk
through
(You'll find a friend yes you can).

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•YOU STILL GOT A PLACE IN MY HEART

(As recorded by Dean Martin/Reprise)
LEON PAYNE

If the one you think is true
Ever turns his back on you
You still got a place in my heart
If the years should make you cry
Don't go on and live a lie
You still got a place in my heart.

If I'm a fool to pray
That you'll come back someday
Then I know a million fools
That love has made that way
If every road you take
Proves you made a big mistake
You still got a place in my heart.
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•BACK ON MY FEET AGAIN

(As recorded by The Foundations/
UNI)

TONY MACULAY
JOHN MACLEOD

You can pick me up baby
And put me back
Back on my feet again
And make this life of mine sweet
again
Yes you've got what it takes
To end all the heartaches

Pick me up baby
And put me back
Back on my feet again
And make this life of mine sweet again
Yes you've got what it takes
To end all the heartaches.

In my life there has been nobody
Who ever cared a bit about me
I was the one guy
Deserving love
But everytime it seemed to be found
I was the one guy
Really hurt in love
Who ended up flat on the ground.

I was the one guy
Believed in love
Who seemed to have some kind of
knack
To be the one guy
Deceived in love
Who ended up flat on his back.

You can pick me up baby
And put me back
Back on my feet again
And make this life of mine sweet again
Yes you've got what it takes
To end all the heartaches, yeah.

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Corp.

WORDS TO YOUR FAVORITE HITS

•DANCE TO THE MUSIC

(As recorded by Sly & The Family Stone/Epic)

S. STEWARD

Dance to the music
Dance to the music
Dance to the music
Dance to the music

All we need is a drummer
And some people who only need a beat,
yeah

I'm gonna add a little good talk
And make it easy to move your feet
I'm gonna add some bottom
So that the dance rhythm just won't hide
You might like to hear my organ

I said ride Sally ride now
If I could hear all the horns blow
Set the air on the ground, yeah, yeah
Listen to me sit in your chair
Got a message they're sayin'
All the squares go home
Listen to the basses

Dance to the music
Dance to the music
Dance to the music
Dance to the music.

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New York, N.Y.

•FOREVER CAME TODAY

(As recorded by The Supremes/
Motown)

**BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND**

There you were standing there
As your eyes reached out to me
Something warm in your eyes
Touched my heart right then and there
All the love I never knew
I found in you
Suddenly my world stood still
My life was then fulfilled
As you gently touched my hand
I knew that we had laid a plan
For everlasting love that I've been
forever dreaming of
At last, ooh at last my forever came
today.

When you walked into my life
And made my lonely life a paradise
It came today, forever came today
As we were standing there
You didn't speak a single word
But your eyes, your eyes said you
wanted me

Your touch said you needed me
And my heart said tenderly
Darlin', oh my darlin'
Make me yours
Let your kiss touch my face
And tell me love has led me to this place
To your warm embrace
Hello happiness
Thanks to you my search has ended
And I want the world to see
How suddenly love has shined on me
With everlasting love that I've been
forever dreaming of
At last, oh at last my forever came
today

When you walked into my life
And made my lonely life a paradise
It came today, forever came today.

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•JENNIFER JUNIPER

(As recorded by Donovan/Epic)
D. LEITCH

Jennifer Juniper lives upon the hill
Jennifer Juniper sitting very still
Is she sleeping?
I don't think so
Is she breathing?
Yes very low
What'cha doing Jennifer my love.

Jennifer Juniper rides a dappled mare
Jennifer Juniper, lillacs in her hair
Is she dreaming?
Yes I think so
Is she pretty?
Yes ever so
What'cha doing Jennifer my love.

I'm thinking of what it would be like
if she loved me
You know just lately this happy song
did come along

And I had to some how try and tell you.
Jennifer Juniper hair of golden flax
Jennifer Juniper longs for what she lacks
Do you like her?
Yes I do sir
Do you love her
Yes I do sir
What'cha doing Jennifer my love
Jennifer Juniper
Jennifer Juniper
Jennifer Juniper.

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•GREEN LIGHT

(As recorded by The American
Breed/Acta)

**ANNETTE TUCKER
NANCIE MANTZ**

When you were just a child
You built a wall in your sheltered world
Like an antique doll
You always took and never learned
to give
Don't you know that ain't no way to
live
It's time that you were changin' your
life needs rearrangin'
Gimme the green light
Come on baby
Turn on the green light
Let's go baby
How can I break down your resistance
When you just keep me at a distance

The basic facts of life have been denied
You've buried your emotions deep inside
Don't keep runnin' in the wrong direction
Come on, baby, give me some affection
Now I respect your virtue
But one kiss wouldn't hurt you
Gimme the green light
Come on baby
Turn on the green light
Let's go baby
How can I break down your resistance
When you just keep me at a distance
Gimme the green light
Come on baby
Turn on the green light
Let's go baby.

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•COTTON CANDY SANDMAN

(As recorded by Harpers Bizarre/
Warner Bros.)

KENNY RANKIN

Has anybody seen the cotton candy
parade?

I've been lookin' for a long time
I've gotta cool off in the shade
And if you wander by
You don't have to be afraid
When you wish you could sprinkle
The sandman with your own pink
lemonade

Sandman's comin', I'll open the
window let him in
He's gonna dust your mind
With a pretty little dream
And a grin for your chin.

I love you, you're my little girl
How I love you, you'll never know
The love you've been bringing to me
You might remember some September,
babe

When I did hold you tight
You came to me and you told of a
dream you had
And it gave you such a frightening
I held you close in my heart

As I love you
You're never gonna know
Never gonna know
Love you been bringing to me.

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•SUMMERTIME BLUES

(As recorded by Blue Cheer/Philips)

EDDIE COCHRAN

JERRY CAPEHART

I'm a-gonna raise a fuss
I'm a-gonna raise a holler
About a-workin' all summer just to try
to earn a dollar
Every time I call my baby, try to get a
date,
My boss says, "No dice, son, you gotta
work late"
Sometimes I wonder what I'm a-gonna
do
But there ain't no cure for the summer-
time blues.

A well my mom 'n' Papa told me, "Son,
you gotta make some money
If you wanta use the car to go a ridin'
next Sunday."

Well, I didn't go to work
Told the boss I was sick
"Now you can't use the car 'cause you
didn't work a lick"
Sometimes I wonder what I'm a-gonna
do

But there ain't no cure for the summer-
time blues.

I'm gonna take two weeks gonna have a
fine vacation

I'm gonna take my problem to the
United Nations

Well, I called my Congressman and he
said (quote)

"I'd like to help you, Son, but you're
too young to vote"

Sometimes I wonder what I'm a-gonna do.
But there ain't no cure for the summer-
time blues.

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PARADE OF SONG HITS

•SECURITY

(As recorded by Etta James/Cadet)
OTIS REDDING

I want security, yeah
Without it I'm a great loss
Oh, man security, yeah
And I want it an any cost
Oh man, don't want no money now,
now, now, now, now, now, now
Don't want no fame
Security I have followed in vain, yeah
All I need baby, security, yeah.
That's all I am living for, man
Security yeah and a little love that will
be true
Oh your sweet tender lips
You know they tell me that you're the
one for me
Darling how can I forget how can I
forget them now
I want security, yeah
I'm telling you once again
Oh now, security.

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•FUNKY STREET

(As recorded by Arthur Conley/Atco)
ARTHUR CONLEY
EARL SIMMS

One used to be the shot gun
Two used to be the bad boogaloo
Three used to be the swingin' shing-a-ling
Four used to be the funky four corners.

Down on Funky Street
Diggin' the funky beat
Down on Funky Street
That's where the grooviest people meet
From Atlanta, Georgia
Going down to the border
Every boy is dancing with somebody's
daughter
Their grooving in the cities
Got to get down with it.

Down on Funky Street
Diggin' the funky beat
Down on Funky Street
That's where the grooviest people meet
Jumpin up and down and we turn around
You bend your knees half way down
to the ground
You move it to the west, you move it to
the south.
You turn around and kiss your partner
in the mouth.

Down on Funky Street
Diggin' the funky beat
Down on Funky Street
Where the grooviest people meet
Sweet soul music is in the air
People, they're coming from everywhere
They're coming from the east
Coming from the west
Listen to the one that they love the best.

Four, everybody they got to hit the floor
Three, come on babe and go with me
Two used to be the bad boogaloo
One got to have it just a little longer
Down on Funky Street
Diggin' the funky beat
Down on Funky Street
Doin' the funky
Down on Funky Street.

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•LOVE IS ALL AROUND

(As recorded by The Troggs/Fontana)
REG PRESLEY

I feel it in my fingers
I feel it in my toes
Your love is all around me
And so the feeling grows
It's written on the wind
It's everywhere I go
So if you really love me
Come on and let it show.
You know I love you
I always will
My mind's made up
By the way I feel
There's no beginning
There'll be no end
Cause on my love you can depend.
I see your face before me
As I lay on my bed
I kinda get to thinking
Of all the things you said
You gave your promise to me
And I gave mine to you
I need someone beside me
In everything I do.
It's written in the wind
It's everywhere I go
So if you really love
Come on and let it show.

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New York.

•SWEET INSPIRATION

(As recorded by the Sweet
Inspirations/Atlantic)

DAN PENN
SPOONER OLDHAM

I need your sweet inspiration
I need you hear on my mind
Every hour of the day
Without your sweet inspiration
The lonely hours of the night just don't
go my way.

A woman in love needs sweet
inspiration
And honey, that's all I ask
That's all I ask from you
I gotta have your sweet inspiration
You know, there just ain't no tellin'
what a satisfied woman might do

The way you call me "Baby" (baby)
Is such a sweet inspiration
The way you call me "Darling",
darlin',

Sets my heart a-skating
And if I'm out in the rain, baby
And in a bad situation
You know I just reach back in my mind
And there I find your sweet inspiration.

Inspiration oh what a power
And a pocket of power
Every hour of the day
I need your sweet inspiration
You go on living to keep on giving
this way.

Sweet, sweet inspiration, I've gotta have
your sweet inspiration.

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•UP ON THE ROOF

(As recorded by The Cryan Shames/
Columbia)

GERRY GOFFIN
CAROLE KING

When this old world starts getting me
down
And people are just too much for me to
face
I climb way up to the top of the stairs
And all my cares just drift right into
space
On the roof it's peaceful as can be
And there the world below can't bother
me
Let me tell you now
I don't melt in the sweltering heat
I go up where the air is fresh and sweet
I get away from the hustling crowds
And all that rat race noise down in the
street
On the roof's the only place I know
Where you just have to wish to make it so
Up on the roof
At night the stars put on a show for free
And, darling, you can share it all with me
I keep-a tellin' you
Right smack dab in the middle of town
I found a Paradise that's trouble-proof
And if this world starts getting you down
There's room enough for two up on the
roof.

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•OUR CORNER OF THE NIGHT

(As recorded by Barbra Streisand/
Columbia)

G. GOEHRING
S. RHODES

Seeing us walking having fun
Hand in hand in shining sun
Fingers only touching light
Still between us we got something right,
something right, oh so right.

We got our corner of the night
It's along with us
Even when the sun is shining bright
It's along with us
And we know, we are strong
And we know we're gonna get along

all right
We got our corner of the night
All our own, all alone
Clinging tight, things are right.

What we've got it may not show
Still we're richer than we know
We can always run and hide
Where the world can never get inside
We can hide, side by side
We got our corner of the night
It's along with us
Even when the sun is shining bright
It's along with us
And we know we are strong
And we know we're gonna get along
all right
We got our corner of the night
All our own, all alone
Clinging tight, things are right.

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PARADE OF SONG HITS

•VALLERI

(As recorded by The Monkees/
Colgems)

T. BOYCE

B. HART

There's a girl I know
Who makes me feel so good
And I wouldn't live without her even if
I could

I call her Valleri

I call her Valleri

She's the same little girl that used to hang
around my door

But she sure looks different than the
way she did before

Her name is Valleri

Her name is Valleri.

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•UP FROM THE SKIES

(As recorded by the Jimi Hendrix
Experience/Reprise)

JIMI HENDRIX

I just want to talk to you

I won't do you no harm

I just want to know about your
different lives

On this here people farm

I heard some of you got your families
lying in cages tall and cold

And some just stay there and dust
away past the age of old.

Is this true please let me talk to you
I just want to know about the rooms
behind your minds

Do I see a vacuum there or am I
going blind

Or is it just remains from vibrations
and echoes long ago

Things like love the world and let
your fancy flow

Is this true

Please let me talk to you

Let me talk to you.

I have lived here before the days of ice
And of course this is why I'm so
concerned

And I come back to find the stars
misplaced

And the smell of a world that has burned
The smell of a world that has burned
Well maybe, maybe it's just a change
of climate

I can dig it

I can dig it baby

I just want to see

So where do I purchase my ticket

I would just like to have a ringside seat

I want to know about the new mother
earth

I want to hear and see

Everything I want to hear and see

Everything I want to hear and see

everything.

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•STAY AWAY

(As recorded by Elvis Presley/RCA
Victor)

TEPPER

BENNETT

Ten thousand miles even though I roam
I can hear the call of the hills of home
The canyons high and the valley low
Echo how can you stay away.

My dreams are there where the eagle
flies

Where the mountain tops seem to
touch the sky

The winding streams and the winds
that blow

Ask me how can you stay away.

Far too long have I stayed apart
From this land that I love and denied
my heart

Now, now I know I must go where
the hills say don't stay away

Where the hills say don't stay away.

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•CINDERELLA- ROCKEFELLA

(As recorded by Esther & Abi Ofarim/
Phillips)

NANCY AMES

MASON WILLIAMS

Yodelady, yodelady

Dat I love

(I'm delady, delady who)

Yodelady, yodelady

Dat I love

(I'm delady, delady who)

Yodeliddle lady

(I'm deliddle lady)

ooooo (ooooo).

I love your touch

(Thank you so much)

I love your eyes

(That's very nice)

I love your chin

(Say that again)

I love your chin

Ey-chin-chin

(Yodefella, yodefella dat rocks me)

Rockefella, rockefella

(Yodefella, yodefella that rocks me)

Rockefella-a rockefella

(Yo my rockefella)

I'm yo rockefella

(oooo—eee)

oooo—eee.

(I love your face)

'sin the right place

(I love your mind)

That's very kind

(I love your jazz)

Razzamataz

(I love your jazzy razzamataz)

Yodelady, yodelady dat I love

(I'm delady, delady who)

(Yodefella, yodefella that rocks me)

Rockefella-a, rockefella

(You're my rockefella)

You're my cinderella)

(oooo—I love you)

oooooooo—I love you.

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•JENNIFER ECCLES

(As recorded by Hollies / Epic)

ALLAN CLARKE

GRAHAM NASH

White chalk written on red brick

Our love told in a heart

It's there drawn in the playground

Love, kiss, hate or adore

I love Jennifer Eccles

I know that she loves me

I love Jennifer Eccles

I know that she loves me.

La la la la la la la la la la

La la la la la la la la la la

La la la la la la la la la la

I used to carry her satchels

She used to walk by my side

But when we got to her door step

Her dad wouldn't let me inside.

I hope Jennifer Eccles is going to call
on me there

Our love is bound to continue

Love, kiss hate or adore

I love Jennifer Eccles

I know that she loves me

I love Jennifer Eccles

I know that she loves me.

One Monday morning found out

I'd made the grade

Started me thinking that she's doing
the same

La la la la la la la la la la

La la la la la la la la la la.

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Broadway, New York, New York.

•NEXT TIME

(As recorded by Johnnie Taylor/Stax)

HOMER BANKS

RAYMOND JACKSON

Next time I'll be kinder

If I could only find her

I'll tell you that I love her so

And it was foolish of me to let her go

She'll get my apology down on bended
knees

I'll try and make her see I can't stand
this misery

When she was here I cheated and lied
To busy runnin' around to stop and

realize

Love is just like the flower

It blooms and fades

It's here today and tomorrow it's gone
away

I want her to take me back

And that's a natural fact

This pain and misery is a little too
much for me.

Next time I'll tell her I love her so

I was so foolish to ever let her go

When she was here I cheated and lied

I was too busy to stop and realize

I want her to take me back

And that's a natural fact

This pain and misery is a little too much
for me

Ooh I love her so

Ooh I'll never let her go

Baby can't you see I love you

I'm always thinking of you

I love, I love you, love you

I'll never put no one above you

Next time I'll do better baby

yes I will

Next time I'll take you in my arms

and hold you.

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WORDS TO YOUR FAVORITE HITS

•TOP OF THE STAIRS

(As recorded by The Formations/
MGM)

JERRY AKINES

LEON HUFF

At the top of the stairs

There's darkness

My life is not based on happiness

Just a life unwanted

My life has been sadly taunted

I fear the sight of darkness

Cause I can see you in the shadow
of happiness.

Just a life on the border

My love has been taken from that order

My life has been arranged with sorrow

I'm beclouded today and tomorrow

When I had love it was nice

How could I base my entire life.

At the top of the stairs

There's darkness

My life is not based on happiness

Just a life unwanted

My life has been sadly taunted

I fear the sight of darkness

Cause I can see you in the shadow of
happiness.

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•I'LL SAY FOREVER MY LOVE

(As recorded by Jimmy Ruffin/Soul)

DEAN

WEATHERSPOON

BOWDEN

Forever, forever, forever my love

I'll say forever my love

You have come to me and you ask me
how much I care

Cause you listened to your friends

When they told you I wasn't fair

If you can't see what I feel inside

By the look of love that's planted in my
eyes

Just ask me how long I'll need you

Go on and ask me how long I'll love you

I'll say forever my love

I'll say forever my love

I will love you and need you.

Days have passed us by

And you're feeling you care for me

And the things you thought I done

Could have been explained so easily

But if my feelings aren't enough for you
And the words I say can't give you all
the proof

Just ask me how long I'll need you

Go on and ask me how long I'll love you

I'll say forever my love

I'll say forever my love

I will love you and need you.

Darling, forever is a long time

And forever I will love you

Remember what I say

As I softly speak to you in love

Oh please don't ask your friends

If I feel that you are doubtful

Oh darling, just ask me how long I'll
need you

Go on and ask me how long I'll love you

And I'll say forever my love

I'll say forever my love

I want you, I need you and love you
forever

I'll say forever my love.

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•SCARBOROUGH FAIR

(As recorded by Simon & Garfunkel/
Columbia)

PAUL SIMON

ART GARFUNKEL

Are you going to Scarborough Fair

Parsley, Sage, Rosemary and Thyme

Remember me to one who lives there

She once was a true love of mine

Tell her to make me a cambric shirt

(On the side of a hill in the deep forest
green)

Parsley, Sage, Rosemary and Thyme

(Tracing a sparrow on snow crested

ground)

Without no seams nor needle work

(Blanket and bedclothes the child of the
mountain)

Then she'll be a true love of mine

(Sleeps unaware of the clarion call)

Tell her to find me an acre of land

(And on the side of a hill a sprinkling
of leaves)

Parsley, Sage, Rosemary and Thyme

(Washes the grave with silvery tears)

Between the salt water and the sea stran

(A soldier cleans and polishes a gun)

Then she'll be a true love of mine

Tell her to reap it with a cycle of leather
(War bellows blazing and scarlet
batallions)

Parsley, Sage, Rosemary and Thyme

(Generals order their soldiers to kill)

And gather it all in a bunch of heather

(And to fight for a cause they've long
ago forgotten)

Then she'll be a true love of mine.

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•MONEY MONY

(As recorded by Tommy James &
The Shondells/Roulette)

BOBBY BLOOM

RITCHIE CORDELL

BO GENTRY

TOMMY JAMES

Here she come now

Sayin' mony mony

Shoot 'em down, turn around

Come on mony

Hey she give me lovin'

I feel all right now

You've got me tossin', turnin'

The middle of the night

And I feel all right

I say yeah, yeah, yeah

You make me feel so mony mony

Good mony mony

Yeah mony mony

So good yeah yeah.

Wake me, shake me mony mony

Shotgun, git it done

Come on mony

Don't stop cookin'

It feels so good yeah

Don't stop now come on mony

Come on mony

Yeah yeah yeah.

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•SOUND ASLEEP

(As recorded by The Turtles/White
Whale)

HOWARD KAYLAN

MARK VOLMAN

JIM PONS

AL NICHOL

JOHNNY BARBATA

Day time dreaming

Getting involved only half way deep

Night time scheming

Seeming to be like I'm sound asleep.

Sound asleep, spending my time on a dream

That I'm about to see come true

Keeping my mind on you

Winter, springing, summer will fall

Drifting away day by day

Farther away, far away

The farther away, the farther away

The better I feel.

Children singing

Something for all little you's and me's

Night time scheming

Seeming to be like I'm sound asleep.

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•CRY LIKE A BABY

(As recorded by the Box Tops/Mala)

DAN PENN

SPOONER OLDHAM

When I think about the good love you
gave me

I cry like a baby

Living without you is driving me crazy

I cry like a baby

Well, I know now that you're not a

plaything

Not a toy or a puppet on a string

Today we passed on the street but you

just walked on by

My heart just fell to my feet and once

I begin to cry.

As I look back on a love so sweet now

I cry like a baby

Every road is a lonely street

I cry like a baby

Well, I know now that you're not a

plaything

Not a toy or a puppet on a string

Today we passed on the street

But you just walked on by

My heart just fell to my feet and once

again I begin to cry.

When I think about the good love you
gave me

I cry like a baby

Living without you is driving me crazy

I cry like a baby

I know that you're not a plaything

I cry like a baby

A little bitty baby.

As I look back on a love so sweet now

I cry like a baby

A little bitty baby

Every road is a lonely street

I cry like a baby

My heart just fell at your feet

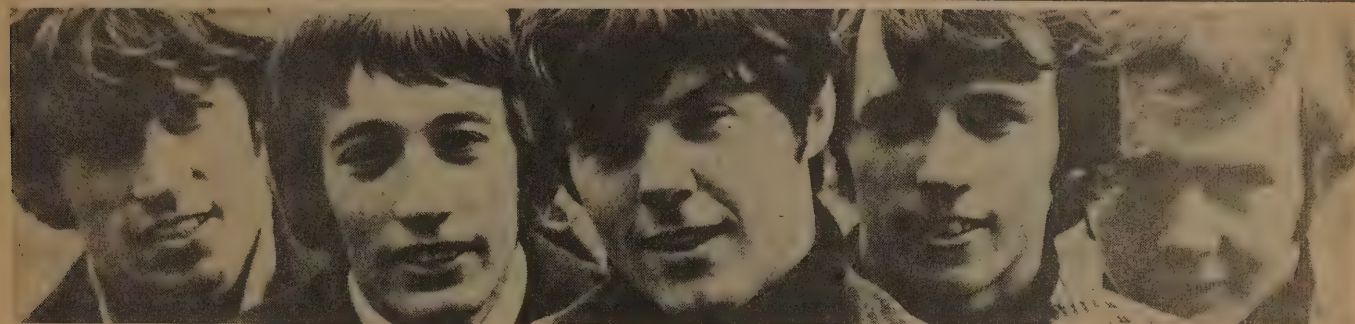
I cry like a baby.

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pictures I hear

by
Brigitta



I'm not going to be ashamed to admit that I have fallen in love with the Bee Gees. What really locked up my heart this time was the tango-like, sad-eyed, Russianly rhapsodic "Day Time Girl." I have a definite weakness for songs I can identify with emotionally. The Bee Gees have an uncanny ability to enter other people's minds; they have written the story of my soul on the back of an envelope - without any of the gory stuff, of course, which is just the way I would have wanted it, had they asked me. Of course, the Bee Gees and I do not know each other in any conscious sense, but I like to think that their Collective Unconscious tapped mine - in a dream maybe.

The words of "Day Time Girl" do not take on meaning unless you interpret them in terms of the reincarnation of the soul. This line is an example:

* "...All the wisdom of people she used, she took advantage of this: Taking time to remember the past; remembering all she had missed..."

This means that the protagonist of the song is able to use wisdom she has gained in previous incarnations and that the things in this life she has apparently "missed," she experiences by remembering from past lives.

Sometimes the Bee Gees pronounce words very strangely, and occasionally you lose a whole song. I never was able to understand any of the words in "Close Another Door," although I was sure they were something very profound, and I felt vaguely anxious about it for a long time. I wouldn't want you to miss the profundity of "Day Time Girl's" middle verse:

* "...What a dream this place has been, said she when she waked, 'I believed, when I saw Him, all the seeing believing could do'..."

My interpretation of this is that when Day Time Girl becomes religiously enlightened, she realizes that living in the earth plane is merely a dream, a shadow of the life of the spirit; she also explains that when finally material proof forced her doubting spirit to believe in God, she found that this belief itself could open the perception and expand the mind, as nothing else could.

This era has been predicted as the beginning of a period of religious enlightenment, and members of this generation were earmarked long before their birth for unusual ways of contribution: it seems almost too sublime to be true that what started out as rock and roll music is possibly one of the pathways by which enlightenment will come. One thing we do know is that God loves music and insists upon it out

in the Cosmos, so there is no need to worry about losing it when we leave the earth.

The Bee Gees have written another song for this album in the Cosmic vein; it is, of course, "World," a much less subtle and complex piece of music with a balder, simpler statement, almost an overture to "Day Time Girl." Again they discuss the cycle of the soul and reincarnation:

* "...If I remember all the things

I had done/Then I'd remember all of the times
I've gone wrong...Why do they keep me here?..."

The showpiece of "World" is that glorious pagan horn, which might have been blown by a rosy-fingered Aurora, or perhaps it was meant to announce Armageddon: either way, the world is round.

The Bee Gees are smart enough to give the public this sort of thing in small doses, and the rest of their album consists mostly of the properly cute and somewhat coltish vaudeville turns of child stars going through a clumsy but ingenious adolescence.

"The Earnest of Being George," as its title tells us, quite intentionally sounds like the Beatles in 1965 -- ("Run For Your Life").

"Harry Braff" proves that the energetically satirical Who can themselves be quite adequately wrapped up by the Bee Gees. The song pierces their abrasive neo-barbershop harmonies neatly.

"Birdie Told Me" is an immensely attractive little song with the shuffling Music Hall quality of the Beatles' "Your Mother Should Know," although "Birdie Told Me" is a more cosmopolitan song: it makes you think of something like one of Andre Charlot's Revues (a kind of British counterpart to the Ziegfeld Follies) of, perhaps, 1924, with Beatrice Lillie and Gertrude Lawrence. And a delightful Django-like guitar figure completes the evocation of the period.

"Lemons Never Forget" creams the Procol Harum even more thoroughly than "Harry Braff" does the Who. The Bee Gees have captured everything, from the romping, martial piano sound that is the signature of the Harum to the profoundly idiotic imperative of Keith Reid's hung-on-Dylan lyrics. This song can best be appreciated by comparing it to "Christman Camel" and "Homburg."

Of the remaining songs, I liked "Horizontal" and "With The Sun In My Eyes" best; these two pieces probably come closest to defining a Bee Gees sound: deliberate, almost hypnotic rhythms; cryptic but brilliantly image-flashing lyrics. The moods they generate swing between melancholy and

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The Return Of **MANFRED MANN**



Mr. Mann, whose gold tooth flashes before he speaks, is one who improves with association. It takes time to discover what lies behind the frugal black beard and thin rims of his circular spectacles but the effort is worthwhile.

He likes to play with reporters in much the same manner as a child with a kitten.

He pats you metaphorically on the head, teases with a few rolled up replies and finally rolls them over to see if they will laugh when tickled.

Sometimes he gets scratched, of course, but then he heals easily and does not have to play again.

Some time ago "Manny" realized that his honest, brash South African approach (much like the Australian direct manner) was often misinterpreted as arrogance by the more reserved English.

His new way is to play it humble - "You've come to photograph us - really? All the way from Denmark? How super." Or he simply admits conceit and thereby

transforms it into mere pride.

After performing "Mighty Quinn" on "Top Of The Pops" in a crowded rehearsal room for example, he said:

"You know I just can't help it. I got off that rostrum feeling incredibly, offensively smug to think that after all this time we can still come up with a No. 1.

"Tom had this idea that we'd put an advert in the trade papers addressed

(continued on page 53)

HERE IS A LISTING OF ALL THE NICE PEOPLE WHO WON PRIZES IN OUR MISSING MONKEE FACE CONTEST

1ST PRIZE WINNER

Gretsch Monkee Model Electric Guitar, plus case. Retail value \$500. The guitar features a thin, double cutaway body, 16" wide, 1 3/4" deep; Bright red finish; Bigsby Tremolo and Tailpiece; Inlaid "F" Holes; Double Super'tron II pickups; Double inlay enoclassic bound fingerboard; Standby switch; Chrome-plated metal parts.

Nick Paternoster
20 McAlpine Rd.
Poughkeepsie, New York

52nd PRIZE WINNERS

Each receives a complete set of all four Monkee albums: "The Monkees," "More Of The Monkees," "Headquarters," and "Pisces, Aquarius Capricorn & Jones, Ltd." on the Colgems label.

Nathan Smith
4 Brittany Rd.
Baied'ure, Quebec

Beverly Long
2121 Candee St.
Greensburg, Pa.

Bruce Malerich
4051-B Gum St.
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Catherine Zabek
211 Ontario St.
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Clayton Marshall
23 DeWitt Pl.
New Rochelle, New York

10 3rd PRIZE WINNERS

Each receives a Monkee "Pop Art" short-sleeved sweatshirt, featuring Action Prints in six colors front and back.

Christie Layton
Route 4 Box 427
Olympia, Wash.

Yvonne Bell
Box 385
Hallsville, Texas

Micky Webb
Route 2
Senath, Mo.
Theo Klingner
(46) Dortmund - Brackel
Messelinkstr. 53
Germany

Debbie Peters
2357 Barnett Dr.
Bellbrook, Ohio

Chuck Bortnick
188 Normanway
Paramos, N.J.

Fern Paisleg
General Delivery
Ponola, Alta, Canada

Walter A. Dixon
5601 Chillum Place, N.E.
Washington, D.C.

Ronald Reed
3618 Gardner
Berkeley, Mich.

Arthur Wells
23 Old Lane Road
Springfield, Mass.

30 4th PRIZE WINNERS

Each receives a Monkees Tatu. Harmless, washable "Pop Art" paste-on that lets you "wear" your favorites.

Timmy Hyer
Box 15 Route 1 Lakeshore
Weaverville, N.C.
Margie Shirley
Box 173
Quitman, Miss.
Mike Spring
229 Evergreen St.
Warner Robin, Ga.

Jim Stanley
Rt. 1 Box 97
Antonito, Colorado
Paul Koppe
107 Nowlan Rd.
Binghamton, New York
Arlene Bowers
230 S. 7th Ave.
Mount Vernon, N.Y.

Mark Bergman
1805 Parkside Dr. N.W.
Washington, D.C.

Terry DeGeorge
408 Douglass St.
Reading, Pa.
Craig Williams
295 St. Johns Pl.
Brooklyn, N.Y.

Susan Anthony
North Society Rd.
Canterbury, Conn.
Mike Gardner
RR #1 Box 268
Fayetteville, Ohio

Norman Muno
831 Valley Dr.
San Bernardino, Calif.

Tommy Brumfield
907 West 5th St.
Bogalusa, La.

James Kraney
3530 S. Hoyne
Chicago, Ill.
Marsha Maxey
236 E. Patton St.
Paxton, Ill.

Dixie Averett
263 E. 3rd St.
Nephi, Utah.
Neil Merriti
127 Longwood Dr.
Nashwaaksis, N.B. Canada

Kathy Denning
706 N. Alabama Ave.
Goldsboro, N.C.

Albert Percoco
5430 W. Division St.
Chicago, Ill.

Audrey McKinley
Rt. 9 Box 96
Arlington, Texas
Morris Pihman
328 Taylor Terrace
Chester, Pa.
Charlene Andrews
1250 Brimley Rd #45 Brimell
Scarborough, Ontario,
Toronto, Canada
Mark Stoll
1548 Westvale Dr.
Festus, Mo.
Michele Reeves
1310 E. Wallern
Phoenix, Ariz.

Kevin Cobb
Rt. 2 Box 11-A Burnside
Tallulah, La.

David Fox
4133 Callicoate Rd.
Corpus Christi, Texas
Wenda Baer
116 Wilson Rd.
Glen Burnie, Md.

Guy Watson
Route 1 Box 241
Windsor, N.C.
David Morton
Mechancville, Rd. 2
Mechancville, N.Y.
Romana Comarce
2417 Hancock St. Apt. 200
Los Angeles, Calif.

55 5th PRIZE WINNERS

Each receives a set of 11 1/2" x 16" Monkees Singing Posters. Five giant pin-ups, each with words to a different Monkees' hit song, making one set.

Robert Salinas
Box 82
Sebastian, Texas
Cheryl Billings
205 Wood St.
Woodville, Mass.

Betty Piorkowski
53 Hazel St.
Stamford, Conn.
Tony Boggia
1119 W. Taylor
Chicago, Ill.
Alice Agostini
1422 Nelson Ave.
New York, New York
Gilles Poulin
2325 Blvd. Montmorency
Quebec, Canada

Peggy O'Neil
30-21-20 Street
Long Island, N.Y.
Patricia Rose
2828 Zulette Ave.
New York, New York
Ken Willis
1409 Seventh Ave.
Albany, Ga.
Miguel Huertas
701 South Main
Waterbury, Conn.
Sherry Croial
328 Hazle Village
Hazilton, Penn.
Barbie Matthiesen
1620 So. Dittmar
Oceanside, Calif.

Mark Levin
603 Ray St.
Fall River, Mass.
Keith Lind
Rt. 3 Box 43
Mt. Vernon, Washington

Mary Helen Gurney
Rd #2 Washington Lands
Moundsville, W. Va.
Debby Evenson
2200 Larch
Alhambra, Calif.

Frederic Cain
Box 35
Williamsport, Ohio
Judy Knowles
213 No. Clairmont Ave.
National City, Calif.
Keith Haveman
2187 Cheey Rd.
Manistee, Mich.
Maryanne Maleski
2263 Curtis Dr.
Clearwater, Fla.
Susan Wood
185 Burbank St.
Pittsfield, Mass.
Dan Jasker
6841 Juniper St.
Hanover, Ill.
Mike Faraci
181 Jewett Ave.
Buffalo, N.Y.

Robert Manuel
Box 22 Belle River
Windsor, Ontario Canada
Mary Mand
111 Ridge Ave.
Baltimore, Md.

Doris Green
Rt. 1
Whitwell, Tenn.
Doug Shaw
1921 Miles Ave.
Austin, Tex.

Sandra Lawrence
Rt. #3 Westside Rd.
Vernon, B.C. Canada
Arlene Reposa
136 Est. 15th St. Apt. 1
Oakland, Calif.
Kathleen Clark
Rt. 1 Box 215
Buena Vista, Va.
Harold Masseyk
520 Sidney Baker St.
Kerrville, Tex.
Mike Hendrix
P.O. Box 391
Wewahitchka, Fla.
Chris Pettis
818 Deeples St.
Atlanta, Ga.
Becky Graybeal
1010 Merchant St.
Emporia, Kansas

Thomas Anthony
144 W. Imperial
Los Angeles, Calif.
Thomas P. Price
640 Lark St.
Marion, Ohio

Jimmy Deltas
1385 South Banaba River Dr.
Merritt Island, Fla.
Peggy Hai
Box 73 Eloise Newton Hall
Marietta College
Marietta, Ohio

Cindy Nicholson
108 Cherry Street
Paris, Ill.

Joyce E. George
Box 33
Norton, W. Va.

Nancy McElwee
Rural Route 1
Braymer, Miss.
Frankie Morrison
Route 4
Hartsville, S.C.
Jo Ann Martinez
Box #1
San Cristobal, New Mexico
Ed Gambello
37 Wainut Dr.
Tenafly, N.J.

John Rosenbohm
740 Sibley St.
Honolulu, Hawaii

Brian Hosaluk
652 Saskatchewan Cres. E.
Saskatoon, Sask.

Joyce Mickiewicz
202 Wallington Ave.
Wallington, N.J.

Stephen King
4 King Street
Albany, N.Y.

Joe Verviscar
826 G. St.
Sparks, Nev.
Maria Brito
535 W. 135th St. Apt. 213
New York, New York

Marybeth Cottet
8429 3rd Ave.
Niagara Falls, New York
Nancy Motz
28 1/2 N. Lyon St.
Batavia, N.Y.
Dianne Strong
531 Main St.
Dunkirk, N.Y.
David Wilson
5182 Edgeware Rd.
San Diego, Calif.
Sherman Dillon
Rt. #3
Meedville, Miss.

Is Anything Really Happening In **BOSTON**



Eden's Children

Are three drops of water a flood? Is a handful of stones a landslide? Do four or five snowflakes add up to a blizzard?

You may have heard stories about Boston. There's supposed to be a major movement in the music business happening in that fine city. Some have labeled it the Bosstown Sound.

Fine. It's a good publicity-attracting idea. There are some excellent groups playing for a large and very receptive audience in the greater Boston area.

But there is no genuine international momentum of the type generated by Liverpool four years ago and, most recently, by San Francisco.

Localized areas of rock music activity are springing up all over the country. Gaining nationwide attention in recent months have been Cleveland, the Southwest, especially Texas, and many areas in the Southern states. Lately, many excellent groups have come out of Canada, too.

But so far, none of these ripples, including Boston, has reached phenomenon proportions. Boston, being close to New York, the center of most major music business operations, is simply receiving more attention than all the other scenes.

Most people are unaware that there was almost as much musical activity in Boston four years ago as there is today. Several groups had recording contracts. To this day, Barry and the Remains are widely respected by Boston musicians.



Earth Opera

An exciting in-person band, the Remains recorded an album on Epic, and they were one of the very few groups to land on the Ed Sullivan Show without having a hit single.

Two old Remains songs, "Doo Wah Ditty" and "Why Do I Cry," are still being played by many bands in the area. But, after touring with the Beatles one summer, the Remains broke up. Written on many Boston walls is the proclamation: "The Remains Will Rise Again!"

The Barbarians, another Boston outfit, had a big hit with "Are You A Boy Or Are You A Girl?" The Lost, often described as the American Yardbirds, were possibly the world's first psychedelic band.

Two groups working in Boston during the Remains-Barbarians era are still around. Both Eden's Children and Hallucination have been on the Boston scene for a long time before they were "discovered."

OK. So now we have a bunch of groups shoved into the Boston bag. The publicity push is not their idea. They all value their individuality. Their styles range from folky to funky, to combinations of everything in between.

Listen to all the groups without trying to find similarities in their styles. Each one should be treated as individual entities. That's the way they want it.

On the following pages are a few groups that have been placed in the spotlight. Some still aren't ready to compete in the big leagues of show business. Others have survived the test of facing audiences in San Francisco and New York. At least one hit record has come out of Boston. More groups, including Ill Wind, Pluph, Crow, Oblong Bologna and Bagatelle are waiting in the wings.

But young musicians in Memphis, Seattle, Cincinnati, and all over the country won't pick up on the Bosstown Sound. They're too busy trying to imitate the Cream or the Bee Gees, or, even better, they're coming up with their own thing.

Watch out! It's spreading. Today, Boston, tomorrow Des Moines. Maybe next week, even Derby, Connecticut.

EDEN'S CHILDREN

Although the development of a tradition of rock soloing has, like all artistic innovations, originated with the creators themselves, it has not taken much time for this new idea to diffuse outward. Already there are connoisseurs of the rock solo - analogous to the jazz critic of an earlier day - and several highly esteemed rock bands whose primary function is to play rather than sing. The (British) Cream, who feature the incredibly complex guitar work of Eric Clapton, is a case in point, as is the Jimi Hendrix Experience.

The success of the Cream and the Experience makes it only a matter of time before other, similar groups emerge on the international rock scene. One of the first of these is likely to be a Boston-based group known as Eden's Children.

Since comparisons with the Cream and the Experience are inevitable, they may as well be disposed of at once. Like the other two bands, the Children are a guitar-electric bass-drums trio. Less than with the Hendrix band but more than with the Cream, Eden's Children are dominated by the virtuoso playing of their guitarist, Richard Shamach, who prefers to be known simply as Sham. And though Sham has heard and been moved by Clapton's and Hendrix's feed-



Ultimate Spinach

back innovations, he himself chooses to rely much more on a linear, jazz-type of soloing in which the fuzz box occupies a major role. Less flamboyant musically than either Clapton or Hendrix, his playing is virtually as exciting in different ways. Naturally, his is the trio's major voice and he is the de facto leader.

As for their vocal work, the Children, while always eager for a "jam," appear to be more involved with singing than is true of either the Cream or the Experience. Their material is generally of an intricate nature, with Sham contributing the bulk of the writing of both music and lyrics.

So much for comparisons. While unavoidable, they are of strictly limited interest, because Eden's Children has a unique musical personality that makes it more rewarding to discuss the group in their own right. Probably, the sensation of uniqueness comes from a certain jazz feeling in the playing of the group that flavors everything they do; and this, in turn, comes primarily from the work of Sham (who seems to be in some ways more partial to jazz than the admittedly jazz-influenced Clapton) and drummer Jimmy Sturman. Together, Sham and Jimmy combine to give Eden's Children a sound and a pulse that is neither "pure" jazz nor rock, but a stimulating synthesis of elements from both. Sham in particular shows the effect of having digested the work of such jazz guitarists as Wes Montgomery and Gabor Szabo.

Jazz, then, is one component in the make-up of Eden's Children; but it is only one, as the musical education of the group indicates. When Sham began playing some nine years ago, at the age of twelve, the formal influences in shaping his youthful style were, variously, the rhythm and blues he heard on the local North Carolina R&B stations, white rock and roll, and what he terms "modern jazz." As his playing progressed, so did his listening. By his late teens he had come into musical contact with such

pre-eminent jazz artists as Charlie Parker and the late John Coltrane and theoretician George Russell. (The Coltrane modal approach, by the way, is very evident in the workmanlike blues/jazz piano that Sham plays.) His earliest professional playing experience was in a rock and roll band, that, like a million similar units, cut its teeth on material of the Louie, Louie stripe. From there, he "fell in with some R&B cats" at Colorado State College, which he attended briefly, and played in a group that attained what he calls an "authentic" R&B sound. He joined Eden's Children when a friend, who returned to Colorado from Boston for the specific purpose of recruiting Sham from the group, persuaded him to make the move to Boston.

If Sham and drummer Jimmy Sturman illustrate the jazz lineage of many of today's rock players, the career of Larry Kiely, bass in Eden's Children, demonstrates that other musical streams have gone to make up this particular river. At 20 the "baby" of the group (both Sham and Jimmy are 21), Larry arrived at rock primarily via folk music. He remembers asking for and receiving a guitar at Christmas-time as a child. That even launched him into the folk field, where he remained until he matriculated at Northeastern University in Boston. The transition to rock came about when friends in a rock group there asked him to take the place of their missing electric bass player. Intrigued by the possibilities of the instrument, he purchased one for himself and learned to play it properly. While he now thoroughly enjoys the bass, he retains his old fondness for the six-string guitar, which he still plays on occasion. (His present bass, by the way, has a most unusual appearance; it is a Guild Starfire with the sides trimmed away, so that the body of the instrument is narrow and rectangular, rather than full and curved.) As his current favorites, Larry not surprisingly mentions the lead-



Orpheus

ing instrumental rock bands - the Hendrix Experience, the Yardbirds and the Who.

As mentioned, Jimmy Sturman shares with Sham an early jazz orientation. His first set of drums was acquired to "beat around with in the basement" in the course of practicing for the high school band. After high school, Jimmy went from Cleveland to the Babson Institute - a Boston business school, of all things. A friend from home attending the Berklee Music School in Boston quickly seduced him out of the world of business into that of music, which by this time meant rock as well as jazz to Jimmy. He was recruited for Eden's Children by the same friend of Sham's who had gone to Colorado to fetch the guitarist for the group.

Such is the musical pedigree of Eden's Children. To hear the band now is to hear all the diverse influences that go to make up the present rock scene - from the feedback whine and fuzztone of the guitar played Clapton-style, to the modal jazz improvisations popularized by John Coltrane, to hints of the music of the East associated with the sitar. It is definitely a contemporary sound, one which, when disseminated on record (Eden's Children have been signed and recorded by ABC), should catapult the group into a front-running position in the ever more diversified kaleidoscope that is rock today. □

(Latest album/Eden's Children-ABC)

THE ULTIMATE SPINACH

From Frostbite, Minnesota to Perspiration, California, to the Southwest Northland, spinach is merely spinach. Only Beantown Boston professes the ultimate in spinach - namely the Ultimate Spinach. Boston's Ultimate Spinach is a distant relative of the famous Eggplant

That Ate Chicago.

week stand at the Unicorn to go "underground for a change of equipment, of name, and a radical change in sound, if that's possible," said Benton, incredulously.

"Don't ask us where we got the new name - it's a long and involved story," admits Ian Bruce-Douglas, who heads the group "if a head must be chosen." Ian's mastery of music is shown on such instruments as electric organ and piano, 12-string guitar, autoharp, sitar, surfalookee and dulcimer, as well as in a number of lead vocals.

Keith Lahtinen, alias "Bad Trip," keeps the group in its personal groove on the drums, with Jeff Cahoon picking and soloing on lead guitar and nose. Bass player Richard "Grub" Nese, on bass, is the group's bass player. He also plays bass.

A feminine touch is lent to the group through the person of Barbara Hudson, lovingly "Jolly Green Earth Mother." Ho Ho Ho.

"Much of our music is our own," said Ian, "Jeff and Barbara do the pretty things while Ian does more of the freaked-out things."

"Everyone's just doing what comes naturally," drawled Buck, flashing his familiar toothy smile.

The Spinach is, of course, aiming for bigger things, for a "total environmental music," whatever that is.

"We're not strictly interested in hitting the top 40 - just striving to further expand pop music," explained Howie. "The Spinach is not necessarily a dance or a rock group, in fact we'd rather have people listen to the words of our songs and be turned on."

From the sound of their first album, Ultimate Spinach appears to be a copy

of, among other groups, Country Joe and the Fish. Compare the middle of Spinach's "Baroque #1" with "Masked Marauder" on the first Fish album. Play "Superbird" by the Fish, then listen to "Dove In Hawk's Clothing" on the Spinach LP. Traces of "The Good's Gone" on the first Who album seem to have found their way into the Spinach's "Your Head Is Reeling."

Various other parts of the album sound like something you may have heard elsewhere. A member of another Boston group, when asked for an opinion of the Spinach sound, politely described it as "derivative."

"The spinach is a plant, but it also has flowers," said Fernon. "And to the flower people goes the music of the new Ultimate Spinach. May it grow tasty as it ripens in the near future."

The only thing is, most kids don't like spinach.

EARTH OPERA

New England -- Boston specifically, the "cradle of American civilization" -- had been slow to develop as a pop music center. The stolid New England temperament, resistant to change, stubborn, classically educated, seemed unlikely to spawn (or even inherit) from San Francisco and L.A., the talent for producing mind-blowing music.

Boston, known jocularly for baked beans, broad "A's" and banning books, still, in some measure, celebrates the distance separating her from her less temperate coastal sisters of the West.

Living in the shadow of New York, Boston had for long contented itself with remaining an entertainment suburb of New York -- where plays tried out, and acts tested new material before daring the "Big Apple."

Boston's insular attitude was sure to be reflected in her native groups. Musically aloof, independent of the electronic bearing-down-sound of their West Coast counterparts, they were left to develop their own thing.

Earth Opera developed its own thing slowly and deliberately. They were not trying to blow minds. Their music is subtle, sophisticated -- operatic, if you will, in construction; combining drama and music. Songs with characters as opposed to character. Brave sounds, unafraid to serve up their meaning without relying on the listener's imagination.

Where did it all come from? It came from Grand Ole Opry. It came from jug bands. It came from the Boston and St. Louis Symphonies, from obscure jazz groups in Montreal. But most of all, it came from a desire to escape the bind of musical rules -- the desire to create something new.

When David Grisman and Peter Rowan met in Boston early in 1967, they had two things in common: a bluegrass background with Bill Monroe's Grand Ole Opry, and the desire, long suppressed, to work with their own material in an atmosphere that would permit them to grow in whatever direction their creativity led.

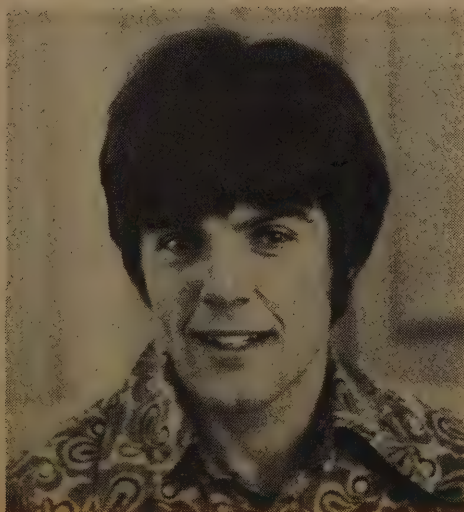
David and Peter breathed life into the songs Peter had written and moved toward a performing realization -- in four days. Both David and Peter had a boyhood friend in common: Peter Siegel, producer for Elektra. It was he they called when they wanted to be heard. Not having made any tapes or demos, according to the customs of the record industry, they stowed their instruments and headed for New York and the offices of Elektra to do their thing -- live. They did it for Peter. They did it for

(continued on page 52)

Inside **THE BEE GEES**



Meet **Vince Melouney**



Smooth talking, door-to-door salesmen, along with second-hand car dealers and irritable taxi-drivers, are nobody's idea of beautiful people. But if it wasn't for the persuasive gab of a certain doorstep salesman on a certain Sydney doorstep with a certain Mrs. Melouney, Vince Melouney and the Bee Gees might never have happened. The salesman's charm sold Mrs. Melouney eighteen months of steel guitar lessons for her thirteen-year-old son and ever since that day nine years ago guitars and music have never been far from Vince's mind.

"The happiest times of my life are when I am playing a guitar," said Vince in his subdued Aussie accent when I met him in Robert Stigwood's luxurious London flat.

And characteristically, out of all the possessions and success "Massachusetts" has brought the group, the thing he cherishes most is a Les Paul guitar - "The biggest thing that's ever happened to me."

It is a statement typical of Vince's dedication to his music, the sort of dedication out of which established stars are born, and make no mistake about it, this group is here to stay.

But despite all the praise and the honors that have been laid at the Bee Gees' doorstep, Vince remains an affable and unaffected personality and a charming talker. Like the rest of the group, Vince is a pop journalist's dream. He talks eagerly and earnestly about his music and his guitar playing. Here, without a doubt, is a boy who takes his job very seriously indeed.

"As far as I am concerned, playing a guitar is the best thing in my life," said Vince, settling back into his chair as we began the Vince Melouney story.

The story opens, funnily enough, with Vince's birth on August 8, 1945, in a Sydney suburb where he spent his childhood and school days, but the story of Vince Melouney, musician, stems from that eventful salesman's call.

After the first couple of guitar lessons, Vince was convinced he had to head towards his own style. "From the start I felt I had to play in a certain way, the way I wanted to play."

It wasn't long before he felt the need to start his own group and from then began a catalogue of splits and re-formations through which ran Vince's unyielding aspiration to play only what he wanted to play.

"In those days we were playing all Shadows and Bill Haley numbers," said Vince. That first group was destined to have a short life, as did all the others. It took Vince twenty-four groups in all before one brought him to success.

"If I had gone into a group I would have had to play what the leader wanted. But I wanted to play my own way," said Vince, explaining why time after time he would split with a group



and start a new one all over again.

Not everybody was as conscientious as he was. "I wanted to be a good guitarist and to develop as a musician but the others didn't seem to want that. They just weren't prepared to practice and so the groups split up."

His first chart success came with a group called the Vibratones. At this time the progressives on the Australian scene, Vince among them, were looking towards England for their inspiration.

"We got a couple of English lads into the group, a singer, a rhythm guitarist, and they brought over English ideas. This was when the Beatles were just getting big and we did a lot of their numbers."

The single was the old Shadow's favorite, "Man Of Mystery" - and it reached the No. 10 slot - but it was a short-lived success.

Vince continued the now familiar story: "The group split. I still wanted to advance but a couple of the boys lost interest and thought they were so big that they didn't have to rehearse. This didn't interest me, so I left."

Tony Barber, the group's rhythm guitarist, left as well and the two set up a new four-man outfit known as Vince and Tony's Two.

"We didn't do very well. We were

trying to advance too much. We used to improvise quite a lot and do a lot of blues and jazz numbers but after about nine months we split up."

But Vince wasn't going to give up. He started yet another group called simply Vince Melouney. "We did reasonably well but by this time the pop scene in Australia was very bad and the pop promoters in Australia were even worse. We ate very well and all had our own cars but we didn't have any really hit records."

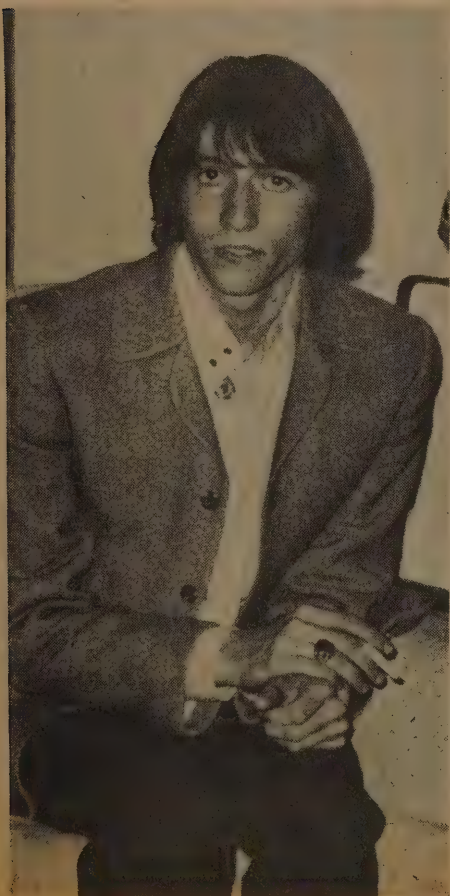
"I didn't think the stuff we were doing was really advanced as far as English standards went at the time. We tried to go commercial, but there was so much tension because we wanted to make money that the group just split up."

Success was to come, however, when Vince joined a group called Billy Thorpe and the Aztecs who don't mean a light here but in Australia notched up a total of seven No. 1 hits.

The group had the distinction of knocking "Ticket To Ride" from the No. 1 spot while the Beatles were over there, but even that success didn't meet Vince's ambitions.

He was now twenty and decided that the Australian scene was sour and that, if he wanted to advance, the only thing to do would be to make for England.





To raise the cash for the trip he went solo. "It was the first time I had ever sung," he explained. "I did reasonably well but I didn't have a tremendous voice." However, working like mad and saving diligently, Vince made it and twelve months ago left the sunny shores of Australia for the chilly shores of England.

Now he has nothing but praise for England and puts forward the interesting theory that its atmosphere - pop atmosphere that is - is due to the weather. I knew all that wind and rain had to have some purpose.

"It has more atmosphere because it is a cold country," Vince explained. "In Australia there is so much else for the kids to do, they can go surfing or swimming in the evenings.

"All that I want to happen in my life is happening around me here. The only thing I really miss are my parents, relatives and close friends in Australia."

But Vince didn't find the streets of London paved with gold. Hard work was still needed. He moved in with friends in Edgware, set for a struggle ahead.

"I took a job for about four months at Simca Motors - a nine-to-five job." He said the words with disgust. "I was practicing in my spare time and nearly had a job with Long John Baldry." Then

came a phone call and wham, capow, everything started to happen.

The call was from the rest of the Bee Gees. "I didn't even know they were in England until they phoned," said Vince. "I had known them in Australia when I was there. We worked in the same places and used to do session work together. Everybody knows everybody else in Australia.

"They said they were going to do some recording and they would like me to play guitar on the session. That first time in the studio together we recorded 'New York Mining Disaster.' After that I joined the group."

Vince's dedication is reflected in the fact that he practices "every possible minute I can," and his spare time, limited as it is, is spent watching the work of people he admires and on frequent trips to the Saville. "There are so many great groups and musicians in England."

He names his influences as B.B. King, Elmore James, Jeff Beck and Eric Clapton but doesn't rate himself with any of the top guitarists. His ambition: to make that top grade.

These remarks are typical of Vince's modesty and earnestness: "Everything for me revolves around music." □ nick logan

THE NORTHWEST ROCK SCENE

The Pacific Northwest...Oregon, Washington...the butt of many a Californian joke. Northwest weather even at its soggiest could easily be the envy of at least forty-four other states...all that rain creates, acre for acre, the nation's finest scenery. And speaking of scenes, there was, and perhaps still is, a very lively rock scene going on there, with a distinctive sound that has spread far and wide from the teen palaces of Portland, Tacoma and Seattle.

From the Northwest came the best-selling record artist of all time, still far ahead of the pursuing Beatles...that would be Bing Crosby. And Ray Charles, you may recall, spent several years working little bars in Seattle.

But the modern era of the Northwest as a pop music center really begins in 1959, when two young groups from that area suddenly found themselves national celebrities. First, and biggest chartwise, came a singing trio from Olympia, Wash. And this would be The Fleetwoods. Singing barely above a whisper, and with only the most discreet

accompaniment (like just a acoustic guitar and upright bass), The Fleetwoods were not what you'd call a heavy rock group. But they had a gentle, uncomplicated, yet unique sound that floated ever so nicely into the nation's car radios back in 1959. And in their fragile, wispy sounds—in the records which survive—you can hear the very genesis of the modern white vocal group format, which blossomed out into today's Mamas and Papas, Spankys and Sunshine Companys. ("Come Softly To Me," "Mr. Blue" and their other hits survive today on *The Fleetwoods' Greatest Hits*, Dolton BST-8018.)

The Fleetwoods do not seem to have been part of any great regional scene. However, this was not at all true of the other Northwest group that had a national chart happening in 1959. This was a Tacoma outfit called The Wailers. Their hit, "Tall Cool One," a jazz-tinged instrumental, set a new standard of quality for the rock instrumental idiom, which had previously consisted almost entirely of such novelties as "Tequila." "Tall

Cool One," moreover, was just the beginning of a long string of superb Northwest instrumental records.

The Wailers' later discs, and those made by the Frantics, the Viceroyes, the Dynamics, the Blue Jeans and a raft of other groups, were pretty much limited to the Northwest saleswise. But they were to set the stage for two younger Northwest groups which, though less musically sophisticated than the groups just named, managed to make the right connections for national stardom: Paul Revere and the Raiders, and the Kingsmen.

But we get ahead of ourselves. "Tall Cool One" itself was quite a ways ahead of its time in the way it builds to a climax from a very, very soft opening. And the blending of tenor sax, guitar and piano is very subtle, the sound mix being close to 1968 standards. This musical subtlety appears throughout the Wailers' first LP, *The Fabulous Wailers* (Golden Crest CR 3075). This LP was astounding when it was issued in the fall of 1959. And cut for cut, it remains the best LP by a white rock instrumental

group made before the coming of the modern blues and San Francisco scenes.

In retrospect *The Fabulous Wailers* emerges as a document of primeval jazz-rock. One cut, "Driftwood," is straight jazz. The rest are a little more in the hard-rocking three-chord bag (usually 12-bar blues progressions). But, however elementary the tune structure and melodies were, the group went at them essentially like a jazz group. The tune is played through, and then there is some genuine improvisation on guitar, piano and/or sax before it comes back in its original form. This was not quite the usual thing in 1959, though it became so shortly thereafter. Among the instrumentalists, the lead guitarist Rich Dangel is a standout. Despite the limitations of 1959 amplification you hear many foretastes of today's San Francisco style. No feedback, but the lines are there.

Larry Coryell, the mercurial guitarist with Gary Burton's jazz group, was playing rock guitar in Seattle at this time. His comments in a recent interview by Leonard Feather are quite re-



The Ventures

vealing about the scene: "The bands I worked with had a more sophisticated, city-Negro outlook," he says. "The music bordered on jazz, and we always felt that if only we were good enough, we'd play jazz." (Los Angeles Times, 1/28/68)

The Frantics, a Seattle group which also recorded in 1959, are even closer to jazz. Their "Black Sapphire" in Latin tempo is a fully respectable jazz tune with fairly complex changes, while "Young Blues" has highly poignant solos in slow blues time. True, their better sellers were harder-rocking items like "Fog Cutter," "Straight Flush" and "The Whip." But even these display remarkable imagination. These 45's released on Dolton, are hard to find today but well worth some hunting.

The Viceroy's had a simpler, more R&B oriented sound, and their biggest hit was "Granny's Pad," whose repeated riff became the basis for high school sports yells, much like the rooters' "Let's Go." But even this has the thoroughly musical, ungimmicked sound that always characterized the Northwest instrumentals.

All I know about The Blue Jeans is that they made two records on the Souvenir label of Coeur d'Alene, Idaho, in 1962. But the two records are both monsters. "Cool Martini" is a strong, together hard-rock tune, outdriving any surf group I ever heard. "Moon Mist" is quieter, an eerie, hypnotic thing with a wordless girl vocalist who makes it—incredibly.

Also worthy of note are The Dynamics. There were at least three different groups using this name in the early 1960's. But the group that made "J.A.J." on Seafair-Bolo Records in 1962 produced quite possibly the finest, subtlest instrumental single to come out of the whole scene. A very simple riff is taken through some very nice harmonic changes, and the blend of guitar, sax and electric piano is right there. The tune was written by Dave Lewis, a Seattle Negro organ player who later made an LP for A & M on which some Northwest ideas are discernible. Incidentally, "J.A.J." was butchered by the Kingsmen on one of their LP's.

And we must not forget the group that made the biggest instrumental single ever to come from the Northwest. Date: summer 1960. True to form, it was a jazz tune, Johnny Smith's "Walk, Don't Run." Socking it out in hard rock tempo were the Ventures, a Seattle combo featuring an ultra-streamlined guitar-drum sound. The Ventures, however, proved to be a commercial rather than a creative force. Their main success has come with albums on which they mercilessly trim other groups' hits down to their bare bones, sticking with the melody all the way. Appealing mainly to older dancers, they have had relatively little influence on younger mus-

icians in the Northwest or elsewhere in America, though they have been imitated quite a bit overseas. The Shadows, England's top instrumental group for some time in the early 1960's, show heavy Ventures influence.

Now back to The Wallers. After "Tall Cool One" they made another single, "Mau Mau," a really remarkable free-form thing with no chord progression. It flopped, and soon The Wallers were back in Tacoma. After a while, they made another LP, for the local Etiquette label. The Fabulous Wallers at The Castle (ETALB-1), recorded live at a dance place halfway between Seattle and Tacoma, isn't up to their first album, but it does offer a fine rock treatment of Cannonball Adderley's "Sack of Woe" plus Freddy King's "San-Ho-Zay" and a couple of other nice instrumentals. And a few disasters.

More noteworthy was a single on Etiquette, on which The Wallers backed up a local vocalist, Rockin' Robin Roberts. They did a revival of an R&B tune written and popularized by Richard Berry in 1957—a surrealistic thing called "Louie Louie." The tune was slowed down a bit, and the vocal group riff on the original was brought up, so that it seemed to form the whole basis of the song, repeating the chord progression I-IV-V-IV-I over and over again.

Released in 1961, this record was pretty much restricted to Tacoma. That is, until early in 1963, when it was resurrected by Portland disc jockeys and

(continued on page 51)



Paul Revere and the Raiders



The Fleetwoods



granny's gossip

Got any questions about the stars? Write to: GRANNY,
c/o HIT PARADER, CHARLTON BUILDING, DERBY,
CONN. 06418.

What have all the famous people been up to this month? I'll tell you...*Mama Michelle* and *Papa John Phillips* have finally become real *Mamas* and *Papas* with the arrival of a nice baby girl...*The Beatles* are expected to begin their next full-length movie in late summer or early autumn. I hope so...*The Monkees'* movie, with a working title of "Changes," has a six-week shooting schedule this summer, with location work planned for the Palm Springs vicinity...*Lovely Grace Slick* of the *Jefferson Airplane* refused an offer from *Playboy* to appear as their *Playmate Of The Month*...*Jim Morrison* of the *Doors* is being transformed into a teenage idol by the silly fan magazines and he's been feeling very uptight about it. Why don't they leave him alone?...*The Who* will star in a weekly pop music show on British television this fall. They will also appear in a BBC-TV spectacular that also includes *Bob Dylan*, the *Monkees* and *Lulu*. Also, the *Who* are slated for a semi-documentary history of pop...*The Bee Gees*, who seem to use a larger orchestra every time they do a concert, just played London's Royal Albert Hall with a 67-piece orchestra...*The Jefferson Airplane* and the *Doors* were scheduled to make their London debut at the Albert Hall on the night before Easter, when all through the house, not a creature was stirring, except the Easter Bunny... The mystery of "Who are those guys standing with *Bob Dylan* in the photo on his new 'John Wesley Harding' album cover?" has been cleared up. Two of them are musicians from an Indian group, the *Bauls of Bengal*, managed by *Dylan's* manager, *Al Grossman*. The guy in the back wearing glasses is a workman on *Grossman's* estate. *Bob* has continued to remain in hiding. He hasn't even attended a *Gabby Hayes* Fan Club meeting in almost two years...*The Supremes* were recorded live in a London nightclub, the *Talk Of The Town*. The only other time they recorded outside Detroit was a live session at New York's *Copacabana* two years ago...*Rolling Stones' Mick Jagger* and *Brian Jones* were seen sporting beards...*The Young Rascals* didn't want, and fortunately didn't receive, much publicity about their taking *Swami Satchidananda* with them to Hawaii. They ate macrobiotic foods and meditated a lot...*Jim Messina*, a top West Coast recording engineer, is now playing bass in the *Buffalo Springfield*...*Janis Joplin*, lead singer for *Big Brother & The Holding Company*, was awed at the warm reception she received after the group's New York debut...*The Beatles* have said that they would return to the United States for a tour if they could be sure that audiences would listen to their music quietly without screaming. Petitions signed by fans promising to be quiet if the *Beatles* come back are being started all over the country. If you send petitions signed by all your friends to me, I'll forward them to the boys...Remember *Freddie & The Dreamers*? They begin a 13-week TV series in England on July 3...*James Brown* took 35 people, including his band, singers and managers, to *Abidjan*, on *Africa's Ivory Coast*, for a charity concert and a dinner in

his honor. *Brown* was paid \$70,000, one of the highest sums paid for a one-night stand...*Janis Ian* composed and performed a song for "Sunday Father," a short film starring *Dustin Hoffman*...*The Bee Gees* should pull in a million dollars on their seven-week American tour beginning July 26 at the Hollywood Bowl. Their movie, "Lord Kitchener's Little Drummer Boys," which begins filming in May, is budgeted at \$700,000...*The Beach Boys* are keeping busy. *Brian* and *Carl Wilson* have been hanging around with *Maharishi Manhesh Yogi*, who'll be doing a college tour with the group. The next *Beach Boys* album may be nothing but instrumental tracks with no vocals. And the *Boys* have been helping the *Buffalo Springfield*... "Candy," the ribald comedy movie with cameo appearances by *Ringo Starr*, *Marlon Brando*, *Richard Burton*, *James Coburn* and many others, hasn't even finished filming yet, but already it's been tentatively scheduled for a television showing on ABC-TV in 1972...On the new *Moby Grape* "WOW!" album, lead guitarist *Jerry Miller's* favorite tracks are "Funky Town," "Can't Be So Bad" and "Bitter Wind"...The night the sensational *Electric Flag* opened at the *Cafe Au Go Go* in Greenwich Village, there was an after-hours jam session in the club that included the *Flag's Mike Bloomfield* and *Buddy Miles*, *Jimi Hendrix* and *Steve Stills* of the *Buffalo Springfield*... Wow...*Jimmy Ricks*, known by rock historians as the founder of the *Ravens*, an old, famous and much-imitated vocal group, is now recording on his own...Will the next *Jay and the Techniques* record be titled "Keep The Apples, Strawberry and Pumpkin Shortcakes Rolling?"...*The Association* made a promotional visit to England in May...*The Scaffold* received a little help from their friends on their new album. *Paul McCartney* produced it and *Jimi Hendrix*, *Graham Nash* of the *Hollies* and ex-*Traffic* guitarist *Dave Mason*, who some are calling the fourth *Scaffold*, made various contributions...*Roger Daltry* of the *Who*, who has been secretly married, is now being not-so-secretly divorced by his wife...Remember *Ricky Nelson*? He's now the proud father of twin sons. Maybe he's thinking of doing a family TV series?...*Peter Noone* plays the title role in the TV musical special "Pinocchio"...Several art galleries, impressed by *Dino Danelli's* sculpture on the cover of the *Rascals'* "Once Upon A Dream" album, have been asking him to put some of his work on exhibit...British pop and jazz singer *Georgie Fame* is very happy to be touring Europe with the *Count Basie* band...*Manfred Mann* has been receiving lots of offers to write movie soundtrack music following the success of their score for "Up The Junction"...*The Righteous Brothers* split up after six years. *Bobby Hatfield* will carry on the name with a new partner, *Jimmy Walker*, formerly with the *Knickerbockers*. *Bill Medley* will concentrate on record production, acting and a solo singing career. Parting was described as "amicable"...*Petula Clark* has been offered the lead role in "Peter Pan," which will be filmed in London with a \$5,000,000 budget...This year's edition of *Who's Who*



JOHN AND MICHELLE



DINO



JAMES BROWN



BOB AND BILL

in America lists the *Doors*, *Jefferson Airplane*, *Rolling Stones*, *Mamas and Papas*, *Donovan*, *Country Joe & The Fish*, *Grateful Dead*, and the *Monkees*. The only other pop stars recognized previously are the *Beatles* and *Elvis Presley*...*James Brown* plans a trip to Vietnam soon to meet and entertain the troops, particularly those in hospitals...*The Beatles'* Apple Films may do an hour-long documentary movie on the life and work of famous dancer Dame Margot Fonteyn...Famous writer *Derek Taylor*, who once was the *Beatles'* press officer, has returned to London from California to head their Apple Records...*Traffic* has been signed to write and perform the title song of a new movie, "The Touchables."...*Sid Bernstein*, manager of the *Young Rascals*, is planning a pop music festival in New York City sometime late this June. *The Rascals*, the *Beatles* and other celebrities are on the board of directors. Teen volunteers, from all over the country, are needed to help publicize the festival. If you'd like to help, write to POP FESTIVAL, c/o Sid Bernstein, 75 East 55th St., New York, New York (10022)...If you have not heard the *Hollies'* last few albums you are denying your ears some very delightful sounds. On their latest, "Dear Eloise/King Midas In Reverse," my favorite tracks are the subtle and beautiful "Butterfly," "Would You Believe" and "King Midas," each a perfectly polished masterpiece of harmony, orchestration and lyrics. The other eight tracks are also gems. Buy it...I ran into *Ronnie Gilbert* of the *Blues Magoos* the other day. He looked very handsome and relaxed and he told me the *Magoos* were staying at a farm in upstate New York...*Simon and Garfunkel* made their second very successful concert tour of Great Britain, then returned home for a series of concerts during March, April and May. Their album of songs from "The Graduate" soundtrack is selling very nicely...If you don't own a *Bob Dylan* album yet, start your collection with "Bringing It All Back Home." Every single track is a classic song poem that will sound better each time you listen to it...If you've been wondering why your old Granny hasn't been going to the movies lately, it's because I've been too busy going to nightclubs and concerts. Lots of famous people have been coming to town. In recent weeks *Country Joe and the Fish*, *Procol Harum*, *Big Brother and the Holding Company*, *B.B. King*, *Moby Grape*, the *Jim Kweskin Jug Band*, *Chuck Berry*, the *Electric Flag* and some promising new groups like *Bagattelle* and *Aluminum Dream* have appeared at the Anderson Theatre on the East side. A few blocks north on Second Avenue, the old rundown Village Theatre has been bought by *Bill Graham*, who also owns the Fillmore and Winterland in San Francisco. The first concert at the renovated and renamed Fillmore East, featured *Big Brother & Co.*, *Tim Buckley* and *Albert King*. There's been lots of activity in New York's clubs, too. I've seen the *Beacon Street Union*, *Nice* (an Andrew-Loog Oldham discovery, direct from England), the *Wind In The*

Willows and lots of as-yet-undiscovered groups at *Steve Paul's The Scene*. In the Village, the *Lemon Pipers*, and *Orpheus* have been at the Bitter End; blues guitarist *Albert King* and the electrifying *Electric Flag* have been at the Cafe Au Go Go; and *Taj Mahal*, *Notes From The Underground* and the *Candy-men*, who now include an incredible live version of "I Am The Walrus" in their repertoire, have played the Electric Circus recently. Then there was the *Jimi Hendrix Experience* and the very boring *Soft Machine* in concert at Hunter College. And that's what I've been doing for the last few weeks. In between, I've been listening to new albums...

Speaking of albums, "We're Only In It For The Money" by the *Mothers* on Verve, "Once Upon A Dream" by the *Young Rascals* on Atlantic, "Green Tambourine" by the *Lemon Pipers* on Buddah and "Auto Salvage," a new group on RCA Victor, are all worth a listen...*The Young Rascals* are planning to film their first full-length movie sometime this summer. *Steve Allen* may direct it. Location filming will take them halfway around the world...*Mike Nesmith*, the songwriting *Monkee*, has collaborated with jazz trumpeter *Shorty Rogers* on a rock and roll symphony. It's been recorded under Nesmith's supervision by over 50 jazz musicians from bands of *Duke Ellington*, *Woody Herman* and *Stan Kenton*. Nesmith has spent over \$70,000 on an album which he will sell to the record label that makes him the best offer...*Steppenwolf*, a more or less new group from the West Coast, has done no TV shows or major concert appearances, yet their first album on ABC Records sold 25,000 copies in the first two weeks and it's still going strong. A year and a half ago, when the group was known as the *Sparrow*, we did articles on them in the March and April issues of *Hit Parader*...Among the celebrities in the audience for *Tom Jones'* opening night at New York's Copacabana were *Diana Ross & The Supremes*, *Herman*, *Ed Sullivan*, *Ann-Margret* and husband *Roger Smith* and *Person Belgrade*...*The Lemon Pipers* recorded their first Buddah album, "Green Tambourine," in four days. All the vocals were done in a marathon, non-stop 16-hour session...*Neil Diamond* is chairman of a big Musicians Against Drugs concert at Philharmonic Hall in New York on May 21...But it's too late for *Frankie Lyman*, lead singer with the *Teenagers*, one of the first rock groups in the early 1950's. Lyman died of an apparent narcotics overdose. He had been trying to make a big showbiz comeback since 1955 and he had written several magazine articles claiming he had kicked the drug habit...*Mr. and Mrs. Mitch Ryder* just had a son...*Felix Cavaliere* and *Eddie Brigati*, the *Rascals* with the beards, have made a bet with their manager, *Sid Bernstein*. If *Sid* loses 20 pounds, one beard will come off. If he sheds another 20 pounds, the other beard goes too. I have a feeling that *Felix* and *Eddie* will be bearded for a long time...That's all for now. Till next time, hang loose. □

HIT PARADER

AUGUST IS AN AMAZING ISSUE. WE'LL TAKE YOU INSIDE **STEPPENWOLF**, A GASSY NEW BAND,

RETURN OF THE
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KENNY RANKIN,

THE MYSTIQUE OF
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TEX-MEX STORY,
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MARSHALL AMPLIFICATION EQUIPMENT

Marshall amplifiers are rated by many musicians as the very best you can buy. Just ask the Jimi Hendrix Experience, the Who, the Cream, the Spencer Davis Group, the Yardbirds, Roy Orbison, the Small Faces, the Troggs, the Moody Blues and a dozen more of England's top artists. They all use Marshall equipment.

To the extreme regret of American musicians, Marshall products were not available in this country for many years. Just a few months ago, Unicord Incorporated became the U.S. distributor for Marshall.

The system pictured here combines the Lead Model 1987 amplifier and the Model 1990 speaker.

The Model 1987 is a 50-watt amplifier with four high impedance inputs and interchangeable output impedance. There are separate volume controls for high treble inputs (channel 1) and normal inputs (channel 2). Presence, Bass, Middle and Treble tone controls are common to both channels. An On/Off and a standby switch complete the control panel.

The voltage adjustment is for use on 110/250 volts, 50/60 cycles A.C. At dispatch they are set for 250 volts. The amplifier comes complete with mains lead, 5-foot speaker lead and waterproof cover. A built-in Tremolo unit and a remote control footswitch are available at a small extra cost.

Cabinet dimensions: 10 3/4" high, 8 1/4" deep and 28 3/4" wide.

List price: \$350

The Model 1990 is an 80-watt speaker unit. It contains eight 10" Celestion loudspeakers. Cabinet dimensions: 46" tall, 26" wide and 13" deep. Polished alloy legs which allow speaker cabinets to be raised and angled to give better sound projection are optional at a slight

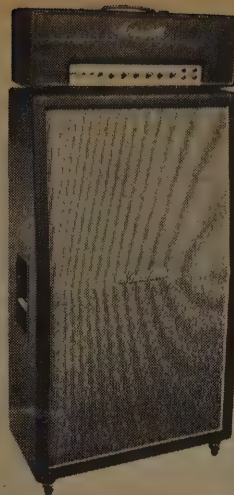




PREMIER COLUMN SPEAKERS
BY SORKIN



MARSHALL AMPLIFICATION
EQUIPMENT



ROGERS DRUMS



additional charge. By turning the center plate, the legs can be removed or reversed to lie against the side of the cabinet for ease of transportation.

List price: \$470.

Write to the SHOPPING BAG for information on the complete line of Marshall amplification equipment.

CORAL ELECTRIC SITAR

Danelectro has jumped on the sitar sound band wagon, and after a year of extensive research and development, they introduced their Coral Electric Sitar, making the authentic Indian sound within the realm of all who can play the standard six-string electric guitar.

The Electric Sitar produces an excellent approximation of the authentic sitar sound electronically. It can be played instantly by any guitarist, as opposed to the primitive Indian instrument, which requires many years merely to master basic technique.

The Electric Sitar overcomes one very obvious weakness of the primitive sitar through the ability to play chords as well as melody.

The six "play" strings of the Electric Sitar are of the same construction as standard electric guitar strings with one exception - the Coral Sitar employs two consecutive "first" strings (thinnest) and does not use the sixth. The order is as follows, one to six: E,E,B,G,D,A. The thirteen drone strings, custom designed for the Coral Sitar, produce the sympathetic sound. They respond to the vibrations of the main strings transmitted through the sitar body. The pitch of the plucked main string will cause sympathetic vibration of that particular drone string or strings which are in tune with the main string frequency or its harmonics. For maximum drone string response the drone pick-up tone and volume controls operate independently

of those which correspond to the play strings. These drone strings, unlike the primitive sitar, are placed to one side. This placement enables the player to produce interesting drone string sounds, such as the exotic sound of a light strum across the strings, or other effects, depending on the ingenuity and dexterity of the musician.

The key to the unique sound lies in the Sitarmatic bridge, which is of unique design with a compound curved surface which serves two functions:

- 1) it adjusts the height of the string action.
- 2) it adjusts the open string length.

Spokesmen of the Danelectro Corporation theorize that of the recordings utilizing the sitar sound, which is tremendously abundant, and the figure growing daily, approximately 95% of the sound is created by their Coral Electric Sitar.

List price: \$295.

If you'd like more information on the electric sitar, write to the Shopping Bag.

PREMIER COLUMN SPEAKERS BY SORKIN

Sorkin Music now offers two-column speakers systems capable of handling 100-watts continuous, undistorted music power and 200-watts peak.

Sturdy cabinets covered with impact-resisting wood grain vinyl enhance the clean-looking designed columns. Metal corners add a decorator touch, as well as extra protection.

Model SP-412

Each column comes equipped with four special Premier-designed 12" speakers, measuring 53 1/2" x 15 3/4" x 8 1/4". Complete with 25' heavy-duty cable and metal plugs.

List price per column - \$199.00.

Model SP-68

Each column comes equipped with six special Premier-designed 8" speakers

measuring 54 1/4" x 11 1/2" x 7 1/4". Complete with 25' heavy-duty cable and metal plugs.

List price per column - \$199.00

ROGERS DRUMS

When Louie Bellson, the innovator of the double bass drum setup, gets inspired by the sounds of his Rogers Drums, several things happen.

First to happen is the big, new Louie Bellson "Dyna-Sonic" Band - 16-man strong and all amplified except the brass section. The name "Dyna-Sonic," a trademark of Rogers Drums, was borrowed by Bellson with permission to exemplify the focal point of the band - his Rogers Drums ensemble that is one of the most versatile percussive setups ever assembled.

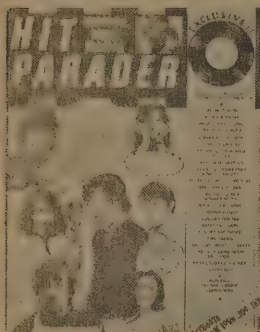
Next to happen is the band's unique identification with Bellson's specialty as a drummer who relies on Rogers to translate his mastery of the art into sound.

The electrical musical instruments used by the band include Fender guitar and keyboard instruments, as well as amplifiers. Fender equipment and Rogers Drums are manufactured by CBS Musical Instruments, a Division of Columbia Broadcasting System, Inc.

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Jeff Beck, Hollies, Temptations, Cream, Easy Beats, Monkees, Spoonful, Joe Tex, Love, Zappa

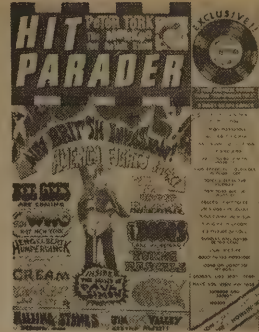
Stones "Buttons" songs
"The Happening"
"Groovin'"
"Somebody To Love"
"Friday On My Mind"
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons", Turtles, Who, Donovan, Monkees, Paul Simon, Paul Revere

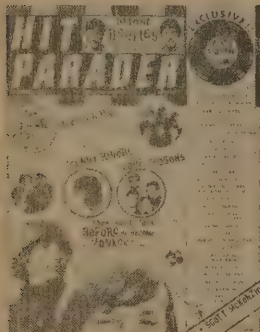
"Six O'Clock"
"Him Or Me"
"Creeque Alley"
"I Got Rhythm"
"Mirage"
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors, Moby Grape, Who, Stax Story, Cream, Peter Dinklage, Yardbirds

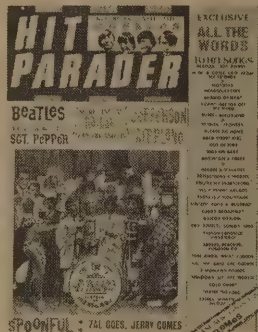
3 "Headquarters" songs
5 "Moby Grape" songs
"C'mon Marianne"
"Tracks Of My Tears"
"Light My Fire"
"Windy"



OCTOBER, 1967

Monkees, 4 Seasons, Turtles, Kinks, Beatle Interview, Who, Scott McKenzie, Stax Story, Airplane

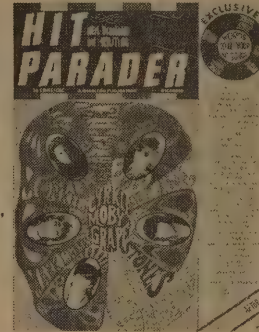
"Pleasant Valley Sunday"
"All You Need Is Love"
"Baby I Love You"
"Fakin' It"
"A Girl Like You"
"White Rabbit"



NOVEMBER, 1967

Recording With Monkees, Spoonful, Herman, Rascals, Supremes, Janis Ian, Booker T., Jefferson Airplane

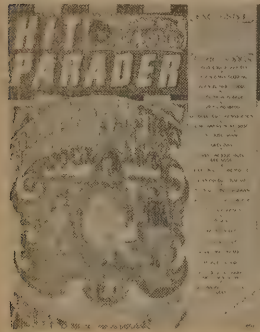
Beatles "Sgt. Pepper"
Monkees "Headquarters"
Stones "Flowers"
"Reflections"
"Heroes And Villains"
"Apples, Peaches, Pumpkin Pie"



DECEMBER, 1967

Roy Orbison's Rock History, Neil Diamond, Cyrtke, Mark Lindsay, Paul Butterfield, Stones, Airplane, Bee Gees, Bobbie Gentry

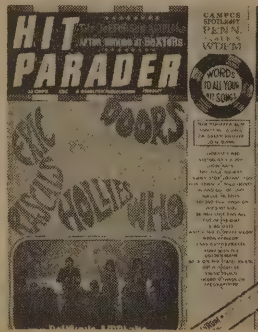
"Never My Love"
"To Sir With Love"
"How Can I Be Sure"
"Soul Man"
"Dandelion"
"The Letter"



JANUARY, 1968

Paul McCartney, Rolling Stones, Jimi Hendrix, Spencer Davis, Traffic, Airplane, Moby Grape, Roy Orbison

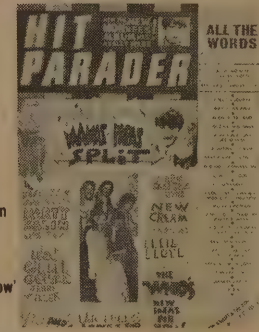
"She Is Still A Mystery"
"Love Is Only Sleeping"
"Incense & Peppermints"
"A Natural Woman"
"The Rain, The Park"
"Keep The Ball Rollin'"
"King Midas In Reverse"



FEBRUARY, 1968

Airplane At Baxter's, Eric Burdon, The Doors, The Who, The Association, Procol Harum, Rascals, Moby Grape, Herb Alpert

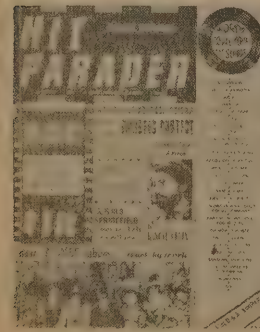
Monkees "Pisces" Album
"I Heard It Through The Grapevine"
"I Second That Emotion"
"Watch The Flowers Grow"
"Skinny Legs & All"
"In And Out Of Love"



MARCH, 1968

Mama's & Papa's, Eric Clapton, Gladys Knight & Pips, Young Rascals, Country Joe & Fish, Who, Airplane, Monkee Album

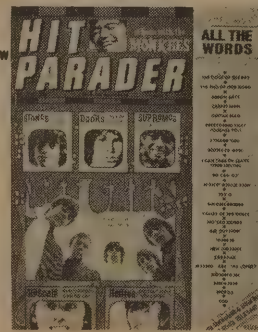
Beach Boys "Smiley" Songs
"Hello Goodbye"
"Watch Her Ride"
"Love Me Two Times"
"Wear Your Love Like Heaven"
"Chain Of Fools"



APRIL, 1968

Smokey Robinson Interview, Beatles' Movie, Buffalo Springfield, Bee Gees, Stones' Album, Rascals' Album, Tim Buckley

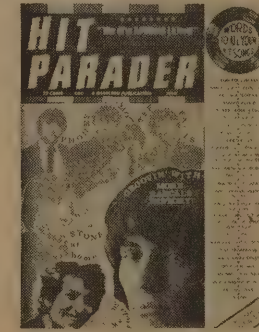
"She's A Rainbow"
"Money" • "Tomorrow"
"Green Tambourine"
"We're A Winner"
"Judy In Disguise"
"Bend Me, Shape Me"
"Sunday Morning"



MAY, 1968

The Supremes, Bee Gees, Lonnie Mack, Pete Townshend, The Doors, Satanic Stones, Monkees At Home

"Dock Of The Bay"
"End Of Our Road"
"I Thank You"
"Valley Of The Dolls"
"I Wish It Would Rain"
"We Can Fly"
"Carpet Man"



JUNE, 1968

Bob Dylan, Otis Redding, Young Rascals, Martha & The Vandellas, The Mothers, Rufus Thomas, Rolling Stones

"Valeri" • "Tapioca Tundra"
"Jennifer Juniper"
"Walk Away Renee"
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*The North West Rock Scene
(continued from page 45)*

suddenly got all the way up to No. 2 on the charts in the City of Roses. At which time two fledgling groups headquartered in Portland both took it upon themselves to record close, very close, imitations of the Rockin' Robin Roberts record. And by dint of smart management both of these records, made for local outfits, got sold to aggressive national record labels.

So began a battle, in the summer and fall of 1963, between two Portland copies of "Louie Louie." The winner saleswise was a really funky version by a previously unknown outfit called The Kingsmen. Complete with fluffs, this record saturated every market in the country. (As with "Hanky Panky" and "Judy In Disguise," there is some question whether the nation's teens bought the record because of the music, because of the words that were sung, or because of the words people thought were sung.)

On Louie's coat-tails, the Kingsmen sailed on to several more hits before running out of wind. Much of their stuff was grossly watered-down imitations of the classic Northwest sound; several of their B-sides were instrumentals. But give them credit where it's due for an uproarious novelty, "The Jolly Green Giant."

The other "Louie Louie" copyist was a group that had actually been recording for some time on the rather obscure Gardena label. About the first thing that Paul Revere and the Raiders had been noted for on records was a gimmick of doing classical themes in rock tempo, utterly without subtlety (sample: "Unfinished Fifth"). Quite often these, and the inane blues tunes that appeared on the flip sides, had been obviously altered so that the sound came out faster than it was recorded. Mark Lindsay's voice (he gets label credit even on these hoary items) really goes through some changes in the process.

Revere's "Louie Louie" was, however, played straight, and a lot more precisely than the Kingsmen version. It ran a poor second in the contest, but apparently did well enough to please Columbia Records, which signed the group to a contract. About a year later, the arrangement began producing some remarkably salable records. By that time, however, the Raiders had been divested of most recognizable Northwestern aspects of their sound.

Coming back to wrap up the story, it appears that the same fate befell The Wailers, albeit less profitably. In 1966 they appeared on United Artists with an LP, "Outburst." Despite a pretty forbidding cover, the LP is a quite tolerable modern rock job. The new Wailers have, however, cast aside their jazz-tinged Northwestern ways and become



The Kingsmen



Bing Crosby

an American Standard group, enjoyable but without any real distinguishing qualities. Be that as it may, their old sound got around quite a bit in the 1960's, and in fact it could be argued that a great chunk of Southern California's vaunted surf instrumental sound is borrowed right off that first Wailers album.

So that just about wraps up the Northwest rockwise. The old scene no longer appears much, if at all, on records; the new groups (like the Daily Flash) come on like rainy versions of the San Francisco sound. But some of the more easily grasped aspects of the sound have reincarnated themselves elsewhere,

via the Kingsmen perhaps. Note the I-IV-V-IV-I progression in "Beg, Borrow and Steal," for instance. But better yet, turn up a copy of "The Fabulous Wailers" on Golden Crest, and get yourself an out-of-the-way but very important piece of the evolution of rock. □ barret hansen

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The Boston Story

(continued from page 40)

Elektra President Jack Holzman — and he flipped.

The group headed back to Boston where they made their first public appearance at Club 47, and began looking for a bass player. After going through many, many musicians, they chose John Nagy, who was told of their search by a friend he shared with Peter Rowan. Still looking to flesh out the group, they added Bill Stevenson (on piano, organ and vibes) not long after — just in time, in fact, for him to join them in putting down their first album for Elektra early in October. At this point, the group was still nameless....

In November, 1967, a memo announced the bestowal of a name on the new group that had sprung full-blown from the head of Boston, straight into the recording studios. The name was Earth Opera. It came to Peter Rowan suddenly, as everything else about the group had come, and there's no story or legend attached, other than the suggestion of music combined with drama, which is just what Earth Opera is getting into. Now, they are "getting into" their name. After all, it's very hard to pick a name you haven't been.

Earth Opera continues to create a devastating sound — with maverick jazz drummer, Paul Dillon; with Pete Rowan's songs, "the warmest, most human kind of sound;" with orchestrated images, bizarre instrumental sound; by steering clear of "journalism with chord changes;" by using music to flatter their words.

It's no wonder Boston waited this long.

ORPHEUS

"Wall of sound" and "psychedelic" are the simple, easy-to-swallow descriptions that were pasted on the music coming out of San Francisco recently. The Boston sound, if there is such a thing, includes so many diverse styles of music that an all-encompassing classification is difficult to find.

Orpheus, one of the many new Boston groups, has a one word description of their music: "taste," as in "6. The power of discerning and appreciating fitness, beauty, order, or whatever constitutes excellence, esp. in the fine arts," according to Webster's New Collegiate Dictionary.

"Boston was the center of folk music, and it has always been a town where culture and good taste prevailed. This has rubbed off onto the electric sound of Boston," said Orpheus lead guitarist Bruce Arnold.

"In our own case, it's not so much an electric as it is an amplified sound. Jack and I both play acoustic guitars with an electric pickup inside."

Bruce, who writes most of the group's material, and guitarist Jack McKenes provide the folk music flavor in Orpheus. They had performed together as the Villagers, a folk music duo popular in the Boston area.

"We liked what we were doing, but we realized that if we wanted to go any further we would have to electrify our sound to give it added punch," said Jack.

"Years before Bruce and I got together, I had been in a group with Eric, who played bass. He joined us. We had several different drummers who didn't work out because they weren't in our bag. Finally we found Harry, who had been in the Mods, a local rock and roll group, for two years."

Although Orpheus is lumped in together with all the other Boston groups, they

appeared in public for only one hour and fifty minutes before their album was released.

The group had decided to concentrate on getting a recording contract, so they rehearsed all their songs for many weeks. When they felt they were ready, they appeared at the Unicorn in Boston for one night, just to test audience reaction to their material. A representative of MGM record producer Alan Lorber heard them and offered a recording contract.

Meanwhile, Orpheus had been sending demonstration tapes to record companies and they'd come to New York a few times in search of a contract. They received offers from five different companies. Finally they decided to go with Lorber and they haven't regretted it.

For their first album, Lorber surrounded Orpheus with a lavish orchestra, ranging from 17 to 25 pieces, including a callopie, sitars, tablas, a marimba, bells, a xylophone, plus the usual strings and stuff. More than 150 hours of work went into it.

"We tried to make the album appeal to everyone, rather than to any select group," Eric pointed out. "We'd like to reach the college audiences first, but we feel that our music will appeal to the younger listeners and to the older people also. We started with the concept that rock and roll could do this, but very few groups have been successful at it."

"It's not really rock and roll," Bruce suggested. "You'd have to call it contemporary music. Donovan is doing it but not too many others."

"Another thing our group has been tagged with is that we all sing at low key, which is very strange nowadays with all the higher sounds that are coming out. We don't use falsetto at all. Instead, we rely on the depth of our voices."

Although Orpheus is not loud or falsetto, their sound is nonetheless very commercial.

"There were five songs on the album under consideration as singles," said Harry. "The one that was selected, 'Can't Find The Time,' was the very first song Bruce wrote for the group almost a year ago."

"'Can't Find The Time' was basically written to be a hit single," said Bruce.

And just how does one sit down and write a hit song?

"Well, I'm not about to give out any secret information, but I feel that you can write a hit single everytime you try," Bruce asserted. "There are certain basic things: something that's going to catch a listener's attention and catch it a few times during the record; the use of climaxes; and something people can sing."

"You have to be careful in your lyric structure," added Eric. "You have to give them a positive lyric. It can't be so deep that they have to sit down and think about it before they understand the words. Something like that belongs in an album."

"Of course, we're talking about all this and we don't have a hit single yet," said Bruce several weeks before "Can't Find The Time" was released. It became the first, and, so far, only hit record to come out of the big Boston blow-up.

As for the future of the Boston movement, Bruce believes that "it will remain about as it is now, with contemporary groups not trying to say much of anything, but trying to let the public know where it's at."

If you want to find out where it's at, simply follow the Massachusetts Turnpike, and turn left at the third gas station from the corner. □ benton furnley (Latest album: Orpheus-MGM)

Manfred Mann

(continued from page 36)

to all our critics reading, "Yah Boo Snubs!"

"That wasn't my idea," said Tom, who was wearing his two shilling leather jacket recently acquired in a jumble sale, his free scarf and his thirty-eight shilling national health glasses especially for the show.

"I know," said Manfred, smiling, "but it was not a very good idea, so I thought I'd give you the credit."

Manfred is anxious that the group as a whole should get credit for "Mighty Quinn," which is the first they have produced themselves.

This was made more obvious when a photographer wanted to just shoot Manfred alone.

Manfred politely requested that he return later when Michael d'Abo would be back from the doctor's where he was having a painful boil attended to.

Tom got very hung up on Michael's boil and suggested the photographer could do a shot-by-shot picture sequence of it.

"Do you remember that old Jimmy Wheeler joke about this guy who had such an enormous boil he would invite his friends round to see it throb?" asked Tom.

The subject was hastily switched to the Manfred's image as a group and their recent experience on a French TV show.

"We were so bottom of the bill you wouldn't believe it," laughed Manfred. "To give you some idea there was a grand finale with all the top Continental singers standing on podiums rather like winners at the Olympic Games.

"There was a procession of artists in a winter sports-like setting, with everyone carrying banners and throwing snow balls.

"First came top names like Adamo and some French groups, then designers, artists, make-up assistants, and finally those who were assisting Britain's balance of payments deficit - 'us' - carrying a banner labelled 'Pop Music'!"

Of course, it is one of Manfred's ploys to undersell his importance these days but he made the point quite objectively that "glamour" is a difficult thing for a group.

"If you are a solo artist you are a name to be called," said Manfred. "Otherwise, it's 'where's the group?' or 'the group is on next.'"

"When the Johnny Hallidays come out of the studios there is a car waiting for them. When we go out there is a group bus."

It is unfortunate that the honest attitude of a lot of groups toward their showbiz existence has resulted in much of the star quality diminishing and the mystique disappearing.

Manfred himself is one of the first to attack the phony aspects of "the swinging scene."

"While there was a break in rehearsals my wife and I went out for a walk in the Montmartre district of Paris," said Manfred. "It was late evening and accordions were playing in the cafes, and people were just casually strolling about the streets or sitting, enjoying a cup of coffee in the bistros. It was a beautiful night - we just looked at some paintings and enjoyed the walk.

"When we got back to the studio there was 'the jet-set' sweating under arc-lamps and getting bad-tempered. That's what the swinging scene is all about.

"Life is time, for me - that is, the time to be with my wife and children, the time to do what I really like."

Manfred believes that "glamour" is often created by the public in their own minds. He thinks, for example, that the Manfreds have "an aloof intellectual" image and he is happy to foster that.

"Some people like Shirley Bassey have it naturally on stage," said Manfred. "Some groups appear so ordinary and present themselves as 'just ordinary blokes' that they suffer.

"People like Ray Davies have glamour through ordinary things. I'm sure people read of him playing football and think to themselves - 'fancy Ray Davies being interested in something like that.'"

Later in the studios I took up the subject of the Musicians' Union decision to take action over session musicians playing on records attributed to groups.

"As a musician I should feel a little ashamed," said Manfred, "but I can't see what all the fuss is about. I'm sure the session musicians would not want to go out and promote the records in clubs and ballrooms or go through all the publicity scenes.

"The session man may do nine or ten discs for which he receives a fee each time, but he doesn't share the risk if the record flops and the money spent on projecting the group is lost.

"This situation has been going on for so long I'm surprised it's suddenly objected to the Love Affair's disc on which the group can be hardly heard for the orchestra anyway."

We ended the interview in the BBC club where Manfred became involved in a technical discussion with producer Colin Charman on camera shots.

Mick Hugg mentioned that he traveled all the way up to Manchester for "Scene" and they only showed a close-up of his left foot. Tom mentioned he recently played on "All Systems Freeman" and was not shown at all.

Someone asked Manfred where Michael was and Manfred replied distractedly. "Oh - he's gone to have his lance boiled!" Which might be construed as a Freudian slip. ☐ keith altham



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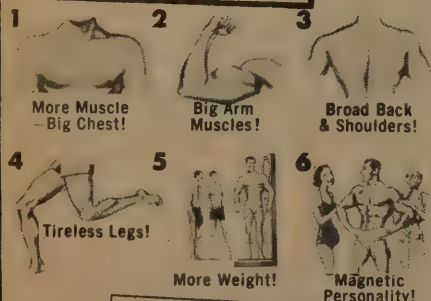
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PICTURES I HEAR

(continued from page 35)

hopeful in narrowing, deepening arcs. "Horizontal" is descended from "Holiday," and "With The Sun In My Eyes," (rumored to have been co-authored by Norman Yoder) has rhythms strongly reminiscent of "Every Christian Lion-hearted Man."

I think, though, that as much as I like this album, nothing in it really compares for imaginativeness and humor with "Christian Lion-hearted," "Praise Fenton Kirk" or "In My Own Time." Perhaps the Bee Gees rushed their new album up a little too quickly to be properly selective.

"And The Sun Will Shine" and "Really and Sincerely," like the earlier "To Love Somebody," were hydrogen bomb fragments lost in Arctic wastes of orchestral arrangements.

"The Change Is Made" was an unsuccessful TV dinner attempt at reproducing a soul-blues atmosphere in a package complete with B.B. King-style guitar. The best I can say for the Bee Gees here is that at times they sound like a watered-down Van Morrison, and that isn't saying too much.

John Sebastian's "Try A Little Bit" in the Spoonful album "Everything Playing" is a much more interesting treatment of the same sort of thing. Sebastian usually writes terrible lyrics, but he has a great flair for empathizing with the tortured soul communicated in ethnic blues. Most white singers who try to recreate Negro music think they can do it through voice mimicry (Mick Jagger). The only way to do it is through human identification with the long-suffering and endurance of a People. If this is achieved, the voice will probably come of itself. Until it does, the Bee Gees should probably stay with the milieu of their own ethnos, from which they operate exceptionally well.

The best songs currently circulating on the radio stations - other than "Dock Of The Bay" - are "Thank You Very Much" by the Scaffold, "Bonnie & Clyde" by Georgie Fame, "Walk Away, Renee" surprisingly refreshed by the Four Tops, and "Quin The Eskimo" by Manfred Mann. Scott McKenzie's "What's The Difference" is oddly touching, if you listen to both parts together and consider the complete change in attitude he evidently underwent in the months between the two recordings. □

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we read your mail

We invite all readers to send comments, criticism, questions and requests to: WE READ YOUR MAIL, HIT PARADER, CHARLTON BUILDING, DERBY, CONN. 06418.

Dear Editor:

I'd like to take a moment to say that as an aspiring blues guitarist, your magazine is an oasis in a desert of bad soul music, 3-chord Micky Mouse rock and roll (tex-mex), lousy amateur groups and other assorted junk that typifies Western Pa.

I'd like to direct this letter to Andy Tyner of Los Angeles in reference to his comments on the Stones as a blues group compared to Paul Butterfield's band and Mike Bloomfield. The Stones are into experimental electronic noise now and are no longer playing blues. "December's Children" was their last LP with any blues at all on it, and surely you don't consider their new album, "Satanic Majesties," blues. Your comments are rather dated then, aren't they?

What's this about Butterfield's "guttural mutterings" in comparison to Jagger's practically incomprehensible voice? But then, how about the guttural mutterings of Muddy Waters? or Howlin' Wolf? or John Lee Hooker? You don't have to have an operatic voice to sing blues in the first place.

You mention "the screechy treble on the trash" that Bloomfield "rambles." Anybody with six months of guitar lessons can play Keith Richard's leads, better. I know this from personal experience.

Bloomfield, on Down Beat's jazz polls for guitar, came in No. 11. This past year he was honored by being the solo guitarist on bluesman Eddie "Cleanhead" Vinson's "Cherry Red" album. By the way, No. 11 may not seem so high, but he was up there with giants of the guitar, such as Howard Roberts, Joe Pass, and Barney Kessel. I will say, however, Keith Richard sometimes does a creditable, but simple imitation of Chuck Berry (on their early albums).

Brian Jones cannot compare with Paul Butterfield on the harp. Jones, when he played the harp, usually played chords and none

of the single note work that Butterfield uses.

Another thing: the Stones had to learn their blues from American albums from Chicago, where incidentally most of Butterfield's band was born. Both Butterfield and Bloomfield learned first hand, personally, from the top Chicago bluesmen, who taught them the feel for the blues. By the way, why are you comparing Butterfield's group to Waters and B.B. King? Technically and musically they equal even these originators. If you've read this magazine long enough you'd see what these two great bluesmen think of Butterfield, and I'll tell you they think more of them than you do.

Why, Andy, are you talking about "Back Street Girl" and "Ruby Tuesday"? What happened to blues? Besides not knowing what you are talking about, Andy, you sound like one of the teenyboppers that complain to this magazine monthly about their rather accurate statements on where the Monkees and Hermits are most of the time.

Bloomfield is modest. Read the article on him in the winter issue of G Q Scene; he passes his top guitarist crown to Eric Clapton and B.B. King.

Andy, my final suggestion to you is to buy Butterfield's new album "Pig Boy Crabshaw." You may now go back to your Rolling Stones fan club meeting.

I doubt that you will print this but I wish you would, so that both sides of this argument could be heard. Please, in the future, more on James Cotton, John Hammond and the Electric Flag. Thank you for reading this.

Rich Kienzle
710 Lemington St.
Greensburb, Pa.

Dear Editor:

I wish to bring to your attention an album which certainly deserves mention in your fine magazine - "Of Cabbages and Kings" by Chad Stuart and Jeremy Clyde. They seem to have

fallen out of the limelight somewhat, lately, not having a record in some good time. I had the pleasure of hearing them recently, and they explained that they had been spending all their time working on this album. The result is an outstanding recording.

It is obvious that Chad and Jeremy have evolved from simple folkish "Yesterday's Gone" and "A Summer Song." Highlighting this album is a fantastic 25-minute modern classic piece entitled "The Progress Suite," giving Jeremy Clyde's skeptical views on the progress the world has made. Equally fantastic is Chad Stuart's "Rest In Peace," a song about the American way of death, full of sitar playing and soft vocal passages. Jeremy also does a fine job on "Busman's Holiday," all to make a great album. I would like to see something about it in Hit Parader.

I also believe that Hit Parader could do well with no further articles on America's contribution to mediocrity: The Monkees. Rather run more articles on the Beatles (still the greatest), Donovan, Chad and Jeremy (of course), and others like them who are creating music, not just copying what you so accurately described as "tex-mex-yech" (often disguised as "soul music" when it's played with a little sweat).

So keep up the good work. It's getting better all the time.

A satisfied reader,
Bristol, Tenn.

Dear Editor:

After about eight issues of your magazine, I kind of feel I ought to join all the other people who rave to you about HP. I've been reading it since your interview with Paul Simon (that sure sold you a lot of magazines, didn't it?). I'll be reading it until I succumb to the great Unknown, or at least until the new Simon and Garfunkel album comes out. (At this point - or maybe I should say at this writing - I wouldn't be surprised if the former happened first.)

Seriously, the interviews - especially the Jefferson Airplane ones - are worth the whole price of the magazine. It annoys me that it took so long for me to pick up on the Airplane. "Surrealistic Pillow" is one of the best LPs of 1967.

You ought to have an article on Kenny Rankin. He's an excellent singer-songwriter, and his "Mind Dusters" album is very good. His singing and writing style is soft and folksy and very nice. His stuff isn't heard too much, which is a shame. I got keyed in on the album by Rosko's show on WNEW-FM.

Oh, and just to tell your readers, the girl from Connecticut who said WOR-FM was New York's hippy station must've written her letter a long time ago. It was, at one time, but in late summer it started a fast decay and now I don't even want to think about it. I don't even want to discuss it. As radio people, the new guys at WOR-FM ought to take some pride in their medium, and not just use it as an outlet for pimple cream advertisements.

Some of WOR-FM's dj's went over to WNEW-FM. It's a good station, but the big mystery of N.Y. radio still remains to be cleared. (All together now, in unison: Whatever happened to Murray The K?)

I guess I've taken up enough of your time. Don't forget Kenny Rankin, and also something about Richie Havens and Arlo Guthrie, if possible. Keep up the Simon and Garfunkel and Jefferson Airplane articles. Say hello to Granny and tell her for me I saw Person Belgrade peddling pin wheels on Broad and Market yesterday. Person deserves better. Give him a job or something. (Enough of this idiocy.)

Thanks,
Marian Calabro
721 Forest St.
Kearny, N.J.

PS: You can print the address if you want to. It's good that you do, because I'm now corresponding with about five HP readers. I never would've known the world had such aware people.

Dear Editor:

I have been writing to you for over a year now. The reason you haven't been getting my letters lately is that I haven't been sending them. Sorry about that.

Somebody has finally given some recognition to what must surely be one of the most phenomenal groups on the contemporary scene, The Vanilla Fudge. April Hit Parader deserves the credit for this long-awaited acknowledgement. However, your description of their single, "You Keep Me Hangin' On," as being "over-worked" is terribly unfair. This song, I feel, ranks along with such achievements as "East-West," "The End," and "A Day In The Life" for mind-blowing power. As a matter of fact, so does their first album, except where they sing off key. "Bang Bang" and "People Get Ready" are extremely beautiful. Which is how I would like to describe the next group.

Your article on the first Country Joe and the Fish album in March issue was both interesting and informative, from a technical and from an artistic point of view. (I should like to apply that description to your magazine as well.) This group may not be doing whatever it is the Airplane and the Stones are doing to get such high praise from music critics, but when it comes right down to good old listenability, I prefer Country Joe and the Fish.

A word of criticism...your record reviews leave much to be desired...that is, they tell me a little more than nothing, but not much.

A suggestion...more detailed coverage of live performances to give us isolated blokes a little insight into the American music scene.

Thank you for not being a mere exercise in four-letter imagery like certain "intellectual" publications.

David Henman
2 Glenview Ave.
Saint John, N.B.

Dear Editor:

Like so many others before me, this is the first time I'm writing to a magazine. I really enjoy your magazine because it prints the truth about our pop stars. Also, it doesn't cram the pages with pix and stories about the news in the other magazines. Like with the Monkees, for instance. Okay: so they're good and may be popular. But that doesn't mean teen magazines have to make their book a Monkee book.

I'd like to see more articles on the Beatles, Stones, Beach Boys, and Herman's Hermits. Your magazine is one of the few that have featured articles on these groups.

Could you possibly run an article concerning the whereabouts of several Ex-Animals, such as Chas Chandler, Hilton Valen-

tine, Dave Rowberry and John Steele?

Every time I read your magazine, I get a kick out of the Yech Award. But I think it's unfair to condemn records because there has to be some talent there or else it wouldn't have been recorded. I don't think that "All You Need Is Love" and "96 Tears" should have gotten that award because they were good records. However, I do feel that "Beg, Borrow and Steal" was the worst record ever made; and the new one by the Soul Survivors and also the new one by Jay and the Techniques are both lousy and, as you say, Tex-Mex.

Finally, I'd like to see a large analysis of the Rolling Stones' new album, "Their Satanic Majesties Request." It's an unbelievable album. I also feel that "Sgt. Pepper" was the album of the century. The Beach Boys' "Wild Honey," is also very good. I hope your magazine will give the latter a good review. Thank you very much for your time.

A reader,
Phillipsburg, N.J.

Dear Editor:

For a little over a year now, I have been reading your fine magazine. You have reported faithfully on the Canned Heat, Paul Butterfield, Procol Harum, Doors, and many other fine groups that were formerly "underground." The Canned Heat has become firmly established with their album, "The Resurrection of Pigboy Crabshaw." Procol Harum is here to stay with their album, and the Doors with "Strange Days."

So, why not have something on the new talent on the West Coast? I am speaking of Lee Michaels, Chambers Bros., Spirit, Steppenwolfe, Blue Cheer, Love, Iron Butterfly, to name a few. All of these groups have excellent albums out.

I listen to a station that plays their type of music night and day. Despite the fact that this music is "underground," they seem to get tremendous response from everywhere - mainly because there is no other station like it. They have broken all the rules of radio - I have been waiting for you to do the same thing with your magazine. But, as Alan Oxley says, you are obviously trying to appeal to a mass audience.

I also agree with Alan Oxley on the point that you cannot cover an entire musical history in only a few pages. Why not do something on underground movies? (Hooray for Grannie's reference to "Chapaqua" in previous HP.)

It is obvious that what is currently "underground" will some day emerge to the top, and expose the teenybopper to something more than "love-over-a-chocolate - malt - at - the - soda-shop."

Steve Bruce
522 La Verne St., Apt. 3
Redlands, Calif.

Dear Editor:

I looked through your entire April issue to find out who was the author (if that's what he calls himself) of Platter Chatter, without any success. I am supposing that no one wanted credit for that review. The way the new Rolling Stones' album, "Their Satanic Majesties Request", was handled was absurd - especially since the entire album was knocked around earlier in the same issue. It made HP look bad. I realize that some people either like an album or they just don't care for it, but to deck the same LP in the same issue twice is in bad taste.

If you are expecting a plug for the Stones with the rest of this letter - forget it. With all they have been through in the past year I think your magazine has given them a pretty good show.

What really bugs me is the dj's of America. Those idiots are the ones who really do the nasty deeds. If they dislike a group because of their looks, well, it's goodbye for that group on that respective station. On the other side of things, they can play up a group until things really get out of hand. Take the Monkees, for instance. If they have talent, then John Wayne is God. Don't get me wrong about all dj's - there are lots of good ones left in the U.S.A.

It's just like the song magazines today. Some of those Monkee-ape magazines are nothing but garbage. A good magazine needs good variety. Hit Parader is doing great.

Bill Gigliotti
Robertsville
Punxsutawney, Pa.

Dear Editor:

I agree fully with the letter sent in by Edward Gately in your April issue about the "Strange Days" album by the Doors. I'd go so far as to say it is better than "Sgt. Pepper." The Doors should be given much more recognition.

In your "Platter Chatter" of the last issue, you put down "Satanic," by the Rolling Stones. If you don't like that, how can you like "Magical Mystery Tour" by the Beatles? I have both of them, and I can't call either of them great. The Stones, in my opinion, were trying to copy "Sgt. Pepper," and the Beatles' LP was all of the old singles, plus a few good ones ("Magical Mystery Tour," "Your Mother Should Know"). I think that both groups could do much better.

I also enjoyed the Smokey Robinson article you had. The Miracles, and other Motown groups, should be in your magazine more often. Of course, have more on the Doors, Jefferson Airplane, Moby Grape, and Canned Heat.

I would like to see the "Platter Chatter" enlarged, because I choose the LP's I buy from it. I have bought "Strange Days," "Surrealistic Pillow," "After Bathing At Baxter's,"

"Sgt. Pepper," "Are You Experienced?" and "Disraeli Gears," and they are all great.

With all the fancy covers on LP's the music seems to be worse. Groups are spending too much time on the covers. A perfect example is "Their Satanic Majesties Request."

Robert Brenton
Chicago, Ill.

Dear Editor:

I can't thank you enough for the fantastic interview with Smokey Robinson in the April issue. It is really hard to find material about Smokey and the Miracles. I can't understand why, because they are well-known.

Bill "Smokey" Robinson, lead singer, has made his name brighter by his creative successes as a writer and producer. Smokey, to me, is Motown. Please more on the Miracles because they deserve it. The Miracles have style. They have a way of doing a number that makes you know it's right.

I would like to take this opportunity to express my thanks for a great magazine. And thanks, thanks, thank you for your interview with Smokey Robinson.

Cindy Adam
247 No. Trash St.
Aurora, Ill.

Dear Editor:

You have a great magazine, as you already know, and it's appreciated deeply, even though it's suffering from Jeff Beck lack.

I have some information for anyone who has the first Jimi Hendrix Experience album. If you've ever wondered what the slow, muddled voice heard at the beginning of "Third Stone From The Sun" is saying, just play that number at 78, and you'll hear the whole thing clearly.

By the way, everyone should own the LP's "Love Forever Changes" for "Old Man" and "Live And Let Live"; the "Notorious Byrd Brothers" for "Space Odyssey" and "Draft Morning"; and "Butterfly" by the Hollies, for "Maker," "Pegasus," "Butterfly," and "Elevated Observation." They're all great records.

Thanks for listening.
Ralph Smith
10107 Arden Ave.
Tampa, Fla.



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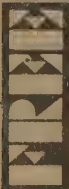


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by Chris Dreja-Yardbirds' Bass Guitarist

My first choice must be the "Modern Jazz Quartet" on Atlantic for anything that they've done. They are very experimental or have been up to now, and for just a four-piece thing, really expressive. Jazz can be really a bore sometimes but the MJQ, while not a dynamic thing, manage to be exciting all the time.

Then I like Jimmy Smith very much and that takes in a whole lot of things. But I'll choose "Got My Mojo Workin'" because I've never heard him more exciting on record. I've got three or four of his albums but this one is it. I enjoy the Hammond organ sound and I like Jimmy Smith for what is, I

suppose, my primeval instinct! If I hear him when I'm out in the car, I'll turn up the volume and shut all the windows and just revel in the sound. It builds and builds just like an African drumbeat.

I think one of the most exciting people around is Mongo Santamaria, and his "Watermelon Man" is a definite choice. I saw him live in San Francisco and also saw Joe Cuba live in New York and if I bought records, (which I don't anymore), those are the two people I'd go straight out and buy. Some of their tempos and cross-rhythms sound quite illogical when you analyze them but those people really move.

I'd also like to select Gustav Holst's "Planet Suite," which is, of course, the standard mood thing. I've always liked it very much and have thought that some of the chord-changes could be successfully introduced into pop records.

Harking back to some old LP's which influenced us — Jimmy Reed on Vee Jay was an early influence. The big driving force behind us. The mood of his music. About six years ago in England it was really new stuff. This is what started us out as a band. I like what the Beach Boys have done on their "Pet Sounds" LP on Capitol. Some of the ideas are brilliant.

I really like the fact that the Beatles locked themselves in a recording studio for ten days and tried to sound as unlike the Beatles as possible. They came out with "Yellow Submarine," although I know a lot of people thought it was rubbish. I think it was an advancement, especially for them. But there are so many things, even if you don't realize it at the time. So many musical forms you can be influenced by. □





ALBERT KING

As Told To Jim Delehant

I was born April 25, 1923 in Indianola, Miss. There were lots of blues singers down there and I grew up with B.B. King. We both had the same father. There's lots of other blues Kings but we aren't related that I know of.

I first got interested in music when I was eighteen. Something about the sound got to me. I wanted to be able to play and make the sounds I heard in my head. There were lots of things that I heard. One old-time musician, a man by the name of Dorothy Daily - I used to slip off and listen to him on Saturday nights. I'd tell my mother I was gonna spend the night with my boy. He sure could play the guitar. Guitar blues, that's the kind of blues I like. That was in the early 1940's. By that time we were living in Arkansas.

In those days I was listening to the Mills Bros., the Golden Gate Quartet, and I was particularly crazy about Woody Herman's band. He had "Blue Flame" and "Uptown Blues." Then there was the Dorsey Bros. I was crazy about their band because they could play "Jumpin' At The Woodside." Boogie woogie piano was real big then and I loved it, but I was too small to play in any of the bands.

Back then, I had a job where I had

to drive people around. Once we stopped off in El Paso, Texas. We worked on a ranch there that must have been a hundred miles long. The owner put on a party and barbecue and they had Bob Wills and the Texas Playboys performing for dance music. Wills had a great band then and he still does.

People in the Midwest were looking for excitement, some get-up-and-go music. In the deep South the musicians were still on the same old blues, but Bob Wills came up with something new. It was like jitterbug music. Everybody ran out to learn it. All the teenagers really went for it.

The first time I ever ran into rock and roll was in the 1940's in a little Virginia town. I heard Fats Domino's band and Ray Charles. This was long before they were popular. At that time those guys knew a lot more music than I did.

I taught myself to play guitar by listening to records and people. I learned mostly from T. Bone Walker. I wanted to play like him for a long time - his blues sound.

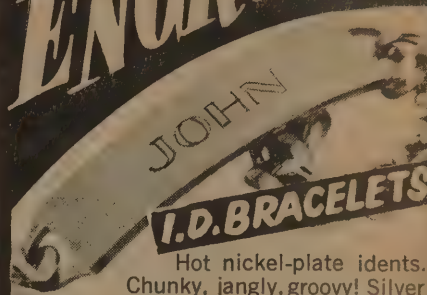
I didn't get my own band until 1954. We had a boogie woogie pianist but we got him to play more popular style songs. We had to play the latest tunes.

Now I make my home in Lovejoy, Ill. It's right across the river from St. Louis.

Where I was brought up out in the country in Arkansas, I started off playing drums. The only reason I learned how to play was because we didn't have a drummer. It wasn't nothing but a shuffle with a backbeat. That's all I could do. I didn't care what they were playing, I'd always play a shuffle with a backbeat. That rhythm grew out of boogie woogie when some dude got the idea he could play the same walking time as the piano. Oh man, that boogie woogie piano knocked me out. The Bob Wills band could play that stuff better than anybody I've ever heard. He could even do it with violins. When I saw him he had about a nine-piece band and they were really clean.

You'd be surprised what people ask you to play in clubs - lots of pop stuff. That's why Count Basie and his band were much more sophisticated than the boogie bands, even though Count could play real lowdown stuff. You have to know it all when you're playing clubs. I went to see Count Basie with Jimmy Rushing in St. Louis in 1945. The auditorium was jam-packed. Count might be a little lazy but he can play. I'll never forget it. He started making motion pictures and he sort of quieted down. Jimmy Rushing was good with Basie back then but he sang blues in more of a pop style. I like Arthur Prysock better. That's where I got the idea for "The Very Thought Of You" on my album. □

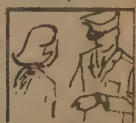
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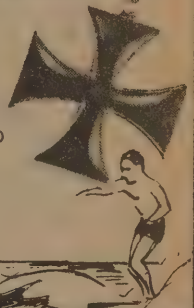
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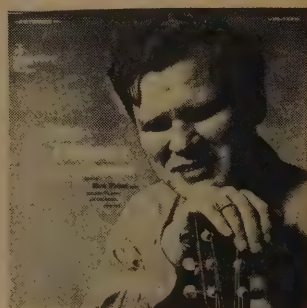
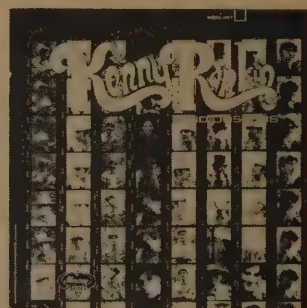
STEPPENWOLF is a magnificent first album by a magnificent quintet of the same name. It's the conventional guitar, drums, organ line-up, but the best we've ever heard in a rock band context. This very tight unit is held together by a unique tension between organ sound and guitar sound: shrill, sustained organ and string bending. Even the marvelous, creative bass playing and crisp, hard drumming seem to kick the band into that tense direction. The lyrics by leader-vocalist John Day hit home. His voice, as well as his words, match the tension of the band, especially on "Desperation," "The Ostrich" and "Your Wall's Too High," the latter with great piano feels. (Dunhill-D50029)

MIND DUSTERS by Kenny Rankin isn't a giant smash hit. Why? With so much pretentious junk around, Rankin's music easily comes through pure and clean. It's so difficult to handle love objects and observe the world through a child's mind without getting unrealistic, but Rankin just lets himself go and his music is touching and compassionate. He's close to the world of Donovan but Rankin's imagery is more prose than poetry. Witness this line from "Peaceful" ... "I had a son while on the run and his love brought a tear to my eye and maybe some day he'll look and say, I'm a pretty nice guy." Although Rankin performs live, accompanying himself only on guitar, this album has the most incredible orchestrations by Artie Schroeck. A lovely Brazilian flavor permeates all the songs from "Tambourine Man" to "Come Away Melinda." Well worth your ears and heart. (Mercury SR 61141)

BOOGIE WITH CANNED HEAT is an excellent blues album. The band understands the difficult subtleties they must deal with in the music, and Bob Hite's witty, self-conscious manner in handling the vocals gives the band a sense of humor. Hite, in fact, has to be the best singer fronting this type of band. He gets nasty and drawls, shouts, moans and groans closer to the real thing than anybody we can think of. On original songs, Heat relates to modern mental anguish in their lyrics like - "They're tryin' to tear Canned Heat's reputation down," or "The police don't want no longhairs hangin' 'round." On "Amphetamine Annie" (an anti-drug song) they've copped the music from Albert King's "The Hunter," but from "Evil Woman" to "Fried Hockey Boogie," where each member of the band gets to solo, there's honest, funky music to be heard. (Liberty LST 7541)

DOC WATSON SOUTHBOUND is an album all guitar players and lovers will want to own. In the liner notes, Doc explains that this album is a bridge between the old and the new. The most outstanding example is his wild finger picking version of "Sweet Georgia Brown." Doc's son, Merle Watson, who started to learn his father's style only two years ago, plays lead guitar on several songs but the most notable are "Southbound" and "Blue Railroad Train." If drums were added this would be the greatest ever folk-rock album. (Vanguard VSD 79213)

AXIS: BOLD AS LOVE has far too much noise on it. Why such a gifted guitarist like Jimi Hendrix has to get involved with noise is beyond reasoning. He could easily frighten even the most schooled guitarists by playing straight. The album is worth it, however, for many brilliant, vicious moments that punch out of the chaos. The amazing thing about Hendrix is that he is all the singers and all the guitarists and all the rhythms that ever meant anything since World War II. The Wah-wah guitar and Jimi's Chuck Berry-like vocal phrasing on "Up From The Skies" is a knockout, and the guitar intro on the beautiful ballad, "Little Wing," must be heard to be believed. (Reprise RS 6281)



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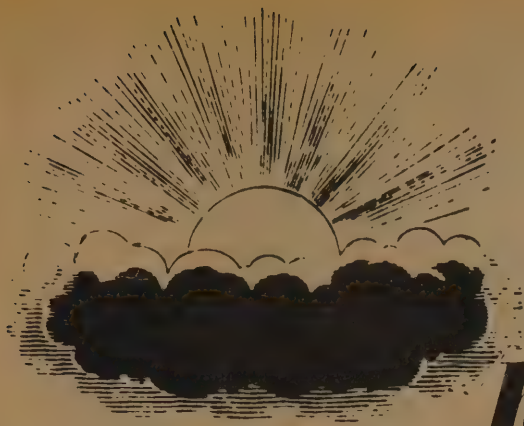
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new stars on the horizon



GRAPEFRUIT

Groups come and groups go, and the odd one or two manage to establish themselves as more than mere one-hit disc stars. A new group for whom a long life is being forecast is Grapefruit, a four-man combination based in London.

Their personal manager is head of the Beatles' Apple Publishing Company, which also publishes their songs. Their recording manager is Terry Melcher (son of film star Doris Day) who runs his own Egg Publishing Company and who has signed them to his own newly-formed Equinox label in America. It was John Lennon who solved everyone's problems by suggesting their name - Grapefruit.

Grapefruit's first discs "Dear Delilah" coupled with "Dead Boot." Both sides were penned (and are sung) by George Alexander, a bright young songwriter who is now one musical partner of Grapefruit.

Grapefruit came into being via a chance meeting between Terry Doran, managing director of the Beatles' Apple Publishing Company, and John Perry in a London club. Terry, ever on the alert for new songwriting talent was interested to hear that John had tried his hand at songwriting and suggested that

he pay a call to his Baker Street office.

"While we were talking," says Terry, "John told me that he'd been wanting to form a new four-piece group. So I introduced him to George Alexander, who is not only a very promising young songwriter but a good bass man as well. Next thing I knew John appeared in my office with two schoolmates of his, Geoff and Pete Swettenham, to tell me that they were the rest of his new group. Within a week the four of them were in the recording studios."

But during the week that preceded their first visit to the studios, Terry spoke to Terry Melcher, head of the Egg Publishing Company in the States about the group. Within a couple of days he had flown into London, heard them play and agreed that he should be the one to record them.

So on 24 November 1967 the four boys did their first recording session. Terry Melcher was so pleased with the result that he hurried back to America with the tapes under his arm to play to American colleagues and signed the group to his newly formed Equinox record label.

Meanwhile RCA Victor in Britain, de-

lighted with the sound the four boys produce, signed them up and released their first disc, "Dear Delilah," in Britain on 19 January. Grapefruit uses Beatle and Bee Gee-like orchestral backings, sound effects and bass rhythms.

Then a problem arose: What to call the group. Suggested names were tossed back and forth but none of them seemed to fit. Then the group's personal manager, Terry Doran, casually asked John Lennon if he had any ideas. Twenty-four hours later John was on the phone and the group was christened - Grapefruit.

"George Alexander has written some beautiful songs," says Terry Doran, "and, in fact, all the boys are potential songwriters. Grapefruit has a young friendly outlook which will appeal to the pop fans. Musically they are uncomplicated. Nice melodies and lovely sounds. No messages. No rebellions. They just aim to please - and I'm sure they will."

John Perry (lead guitarist) born: 16 July 1949 in London. Currently lives in Hornchurch, Essex. Hair: fair. Eyes: hazel. Height: 5'5". Weight: 8½ stone. Took piano lessons for about four years from the age of twelve. Also plays organ. Admires: the Beatles, the Beach Boys, Chris Farlowe, Michael Caine, Peter O'Toole. Likes: casual comfortable clothes, meeting people, parties and writing songs. Dislikes: "flash" people, chips, train journeys.

Pete Swettenham (rhythm guitarist) born: 24 April 1949 in Streatham, London. Currently lives in Elm Park, Essex. Hair: brown. Eyes: hazel. Height: 5'8". Weight: 9 stone. He has played with elder brother Geoff in several groups including the Sugarbeats. Admires: the Beach Boys, Beatles, Michael Caine, Ursula Andress. Likes: Relaxing and up-to-date smart clothes. Heartily dislikes crowds.

Geoff Swettenham (drums) born: 8 March 1948 in Lambeth, London. Currently lives in Elm Park, Essex. Hair: fair. Eyes: grey/green. Height: 6'2". Weight: 11 stone. Been playing drums since 1962. Played with younger brother Pete in several groups, including Tony Rivers and the Castaways. Admires: the Beach Boys and the Swingle Singers, George Peppard and Ursula Andress. Likes: Bowling and "summery" clothes. Dislikes: train journeys and fidgets.

George Alexander (bass guitar) born: 28 December 1947 in Glasgow. Currently lives in Chiswick, London. Hair: brown. Eyes: brown. Height: 5'7". Weight: 9 stone 7 pounds. Plays bass, guitar, sax, clarinet. Took tap dancing lessons "when I was young." Toured through most Continental countries prior to joining Grapefruit. Admires: The Beatles, Easybeats (of which his brother is a member). A "dab hand" at writing songs. Intensely dislikes films and movie-going. □

Soon after turning professional on February 1, 1967, the Pink Floyd had their first record released in England. Titles were "Arnold Layne"/"Candy And A Cur-rant Bun," both sides written by lead guitarist Syd Barrett.

"See Emily Play," the group's second single, attracted enough attention to merit the release of a Pink Floyd album in England last summer. The album was issued on Tower Records in the United States during the autumn of 1967.

Syd Barrett, 21, one of three brothers and four sisters, was born and educated in Cambridge. For three years, Barrett attended Camberwell Art School in London, studying modern painting. He plays lead guitar and is the author of most of the Pink Floyd material. With a growing reputation as an important new songwriter, Syd has been influenced most by Lennon-McCartney, but likes Dylan, Jagger, and Tibetan music. Listen to "Scarecrow" for another example of the Barrett style.

Syd likes fairy stories, painting, song-writing and walking around London. He dislikes having no time for reading fairy stories. He was born in Cambridge on

January 6, 1946.

Rick Wright, 21, born and raised in London, attended Regent Street Polytechnic, studying architecture and music. At Regent Street, his companions were two young men named Roge Waters and Nick Mason, today known as the Pink Floyd. It is an indication of the Pink Floyd's musical orientation that an organist who sounds more like Cecil Taylor than Jimmy Smith should be so at home in the group. On records he also plays harpsichord, piano, harmonium and cello. Rick says his chief influence has been Stockhausen, but he listens to modern classical music and composes songs. He was born on July 28, 1945. His likes include freedom, Beethoven and the sun, but he dislikes disagreeable people and crowded pubs.

Roger Waters was born in Great Bookham on September 6, 1944, and left school at eighteen to become an architect. He plays bass guitar and likes lying in bed, sunshine, Chelsea buns, very large motor cars and science fiction novels, but dislike almost everything else. He studied architecture for four years at Regent Street Polytechnic in London. His unique bass guitar style is used to full advantage by the Pink Floyd where electronic side shows prevail over a thudding bass line. Roge, a powerful personality, was headed for a successful career as an architect before the Pink Floyd became a driving

interest and an outlet for his creative guitar styling. Also a songwriter, Waters authored "Take Up Thy Stethoscope And Walk" on the group's first LP and "Set The Controls For The Heart Of The Sun," a Pink Floyd stage number.

Nick Mason, 22, born and raised in London and Sussex, studied architecture at Regent Street Polytechnic in London where he met Roge Waters and Rick Wright, and the Pink Floyd was conceived. A drum and tympani stylist, Mason is a technique maniac. His forte is practice, and he somehow finds time to do just that even when the group is playing six nights a week. Mason is probably Cream drummer Ginger Baker's greatest admirer, but his architecture training occupies much of his interest. He is busy now designing the "Pink Floyd House" with flats on top, spacious executive offices, recording studios; and on the ground level, a fully equipped racing garage and a swimming pool with a retractable roof. Nick likes Christmas, his birthday and November 5, but dislikes nasty people and unpleasant circumstances. He was born on January 27, 1945.

The Pink Floyd creates by sight and sound an imaginative world where each person in the audience finds his own path to wander and explore. □ benton furnley

(Latest Album: Pink Floyd-Tower)

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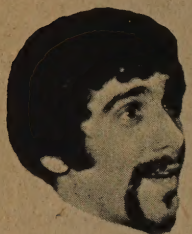
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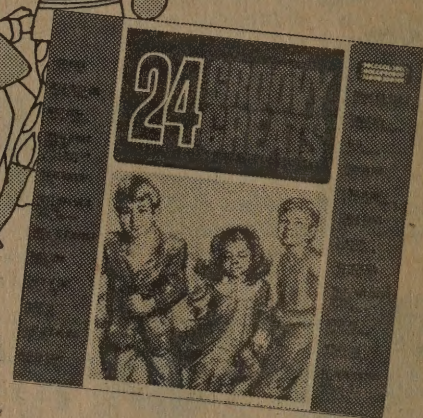
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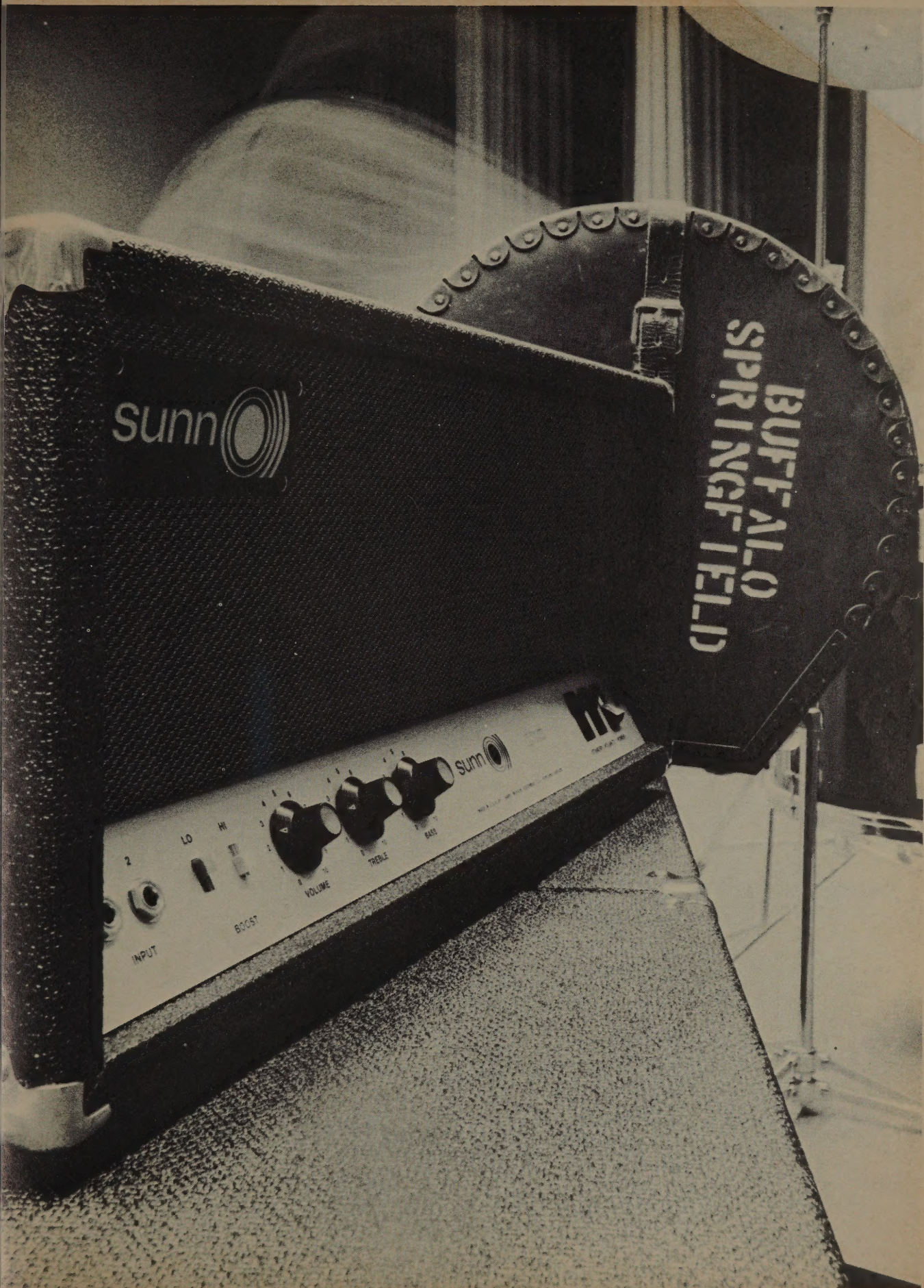
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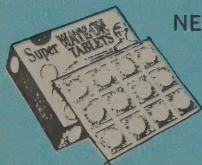
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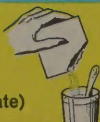
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